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This "concepts" guide contains explanations and justifications of learning activities for the ninth-grade oral-aural-visual (OAV) English program developed by the Indianapolis Public Schools (see TE 000 954) and funded under Title III, Elementary and Secondary Education Act of 1965. It emphasizes the coordination of saying, hearing, and seeing in successful communication. The main body of the guide is comprised of discussions of such student activities as using the tape recorder, keeping journals; choral reading; role playing; reading paperback novels, learning sentence patterns; producing 8mm movies; and writing anecdotes, stories, poems, song lyrics, comic books, and television and radio scripts. An appendix contains lists of equipment needed to implement the program dna samples of student work which can be used in making transparencies for instructional use. (JS)

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OAV

The Oral-Aural-Visual Program for Teaching Language Arts

CONCEPTS GUIDE

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OAV CONCEPTS GUIDE

The Oral-Aural-Visual Program for Teaching Language Arts

The concepts and procedures presented in this Guide were developed and implemented during the period June, 1967 through August, 1968, by personnel of the Indianapolis Public Schools in a project (No. 67-03188-1) funded under Title III, Elementary and Secondary Education Act of 1965 (P.L. 89-10), Office of Education, U.S. Department of Health, Education, and Welfare. This Title III project was in turn based on classroom procedures and prototype units of instruction developed in the Burris Laboratory School, Ball State University, Muncie, Indiana, in a three-year Program for English research study under contract with the Office of Education, U.S. Department of Health, Education, and Welfare, Project No. 5-03892-12-1.

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UNIT TITLES

UNIT I: EXCITEMENT AT YOUR ELBOW

UNIT II: WORLDS OF THE WEIRD AND THE WAYOUT

UNIT III: CLOSE-UPS

UNIT IV: WAR AND THE INDIVIDUAL

UNIT V: A SOUND OF DIFFERENT DRUMMERS

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NOTE

This OAV Concepts Guide, the thematic literature units, and the Language Program were developed pursuant to a Grant from the U.S. Office of Education, Department of Health, Education, and Welfare. However, the opinions expressed herein do not necessarily reflect the position or policy of the U.S. Office of Education, and no official endorsement by the U.S. Office of Education should be inferred.

OAV CONCEPTS GUIDE

Introduction

In the first edition of the OAV material, the format was all inclusive. That is to say that the steps for implementing the various activities were woven into a text which contained lengthy and detailed discussion of the rationale for these techniques and activities. The writers at that early stage went so far as to suggest what the teacher ought to say to the class in order to initiate and control each activity. After a year's experience with this format, the OAV personnel felt that this kind of format was not needed, that it was, in fact, distracting and cumbersome to use.

Consequently the present two-volume format was devised. In order to make the teaching more efficient and the units readily usable in the classroom, the explanations of *how* to implement the OAV activities and learning experiences were *kept* in the units, *and the explanation and justification of* *why* they are taught was written in this Guide. This was done because the OAV teachers felt that teachers new to the OAV program would prefer to study carefully the background information in the Guide and the learning concepts on which the activities are based before they attempt to use the units with the students.

The two-volume format, however, did present one problem: that of keeping the new teacher constantly aware of why he was doing what he was doing. To coordinate rationale with procedure, the unit activities refer the teacher repeatedly to the appropriate section of this *OAV Concepts Guide*.

This Guide also includes an APPENDIX which contains supplementary information and materials. The APPENDIX was added because of a concern on the part of the OAV personnel that illustrations of various student work and teaching aids be made readily available to teachers. For this reason, such items as sample student journal entries, poems, and anecdotes have been typed in large type face so that the teacher may remove these pages and make transparencies. The Guide, it should be noted, contains supplementary activities that may be added or substituted for those presently included in the teaching units. Although the sequence of activities and the order of the teaching units have been established as a result of the experiences of the teachers in this program, any teacher should feel free to alter the sequences to suit his own circumstances.

OAV: Definition and Rationale

OAV stands for oral-aural-visual, three terms which signify the relationship that is in effect when a person is engaged in the processes of reading and writing. In simpler language, oral-aural-visual means say-hear-see, and the three words emphasize the coordination of faculties required if satisfactory communication is to be achieved. The successful writer and reader brings his experience with the oral form of the language to bear whenever he reads, whenever he writes, and at these times the oral must reach some degree of coordination with the aural and the visual. That is to say that when we read, we see the words before us; we have the sensation of hearing them, and of saying them. The same sensations must occur in the processes of producing written language. Walcott,[1] for example, suggests that intuitively one learns to "write by ear," and advises that the student proceed as follows: As the student writes his thoughts, he is to listen in his mind to his own voice sounding the syllables. When he achieves smooth and melodious speech, he also achieves good writing. His chief task in editing a paper is to read his sentences over and over to see that they form the right tune, and to see that every letter, every word is in its place, bearing faithfully its own portion of the melodic pattern.

Tape Recorders, Writing, and OAV:
A Brief History of the Program

The state of the teaching of written composition in our schools and colleges has come to be regarded by many as a "national problem." In fact, criticism of all English instruction is commonplace. Journalists, businessmen, parents, and teachers complain that students, who spend more time in the study of English than in any other subject in the school curriculum, cannot write effectively. Recent research tends to substantiate the view that all student writing must follow a carefully planned sequence. The authors of The National Interest and the Teaching of English[2] recommend that through better and more basic research English teachers be given answers to such crucial problems as the following:

1. The processes in development of language abilities in young people
2. The effect of the study of the communication process on the improvement of the student's oral and written expression

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[1] Walcott, Fred G., "Writing by Ear," Education LXXX, November, 1959, p. 189.

[2] Squire, James R., Chairman, Committee on National Interest, The National Interest and the Teaching of English. Champaign, Illinois: The National Council of Teachers of English, 1961.

3. The effectiveness of new methods of teaching composition

The possibility for doing basic research in modern language learning and composition has been greatly increased with recent developments in electronic and audio-visual devices.

In consideration of these views, Dr. Anthony Tovatt initiated a pilot study and later a research project with ninth grade students in the Burris Laboratory School, Ball State University, Muncie, Indiana, during the period of June 1, 1963, to January 31, 1967. The project studied the following problems:

1. The ability of the student to improve his writing through increased practice in the control of oral forms of language
2. The ability of the student to recognize the basic sound system of the language which gives meaning to oral discourse and to apply this knowledge in setting off sentence units or in punctuating units of meaning in written language
3. The ability of students to engage in systematic oral discussion of what they are going to put down in writing before they attempt to write
4. The ability of the student to test the patterns he writes against his ingrained oral patterns
5. The ability of the student to give and to accept constructive criticism of his oral and written composition

The findings of that research indicated that procedures and materials used in the project held considerable promise for improving student competence in English in the secondary school. Results of pre and post testing of the experimental and control classes with the Sequential Tests of Education Progress (STEP) and the Cooperative English Test revealed that students in the experimental (OAV) classes made gains in reading, writing, listening, and language usage that were statistically significant beyond the .01 level. As a means of further testing the effectiveness of the oral-aural-visual approach, five Indianapolis high schools (Broad Ripple High School, Crispus Attucks High School, Emmerich Manual High School, George Washington High School, and Thomas Carr Howe High School) participated in a project which was financed under the provisions of Title III, ESEA. The project used oral-aural-visual procedures and materials in diverse school settings with students of varying scholastic ability. A pre-teaching laboratory involving the ten participating classroom teachers during the summer of 1967 was used to prepare for the

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[1] Tovatt, Anthony, and Ebert Miller, Oral-Aural-Visual Stimuli Approach in Teaching Written Composition to 9th Grade Students. Final Report. Project No. 5-03892-12-1. Contract No. OE-3-10-120. U.S. Department of Health, Education, and Welfare, Office of Education, Bureau of Research, January, 1967; or see Anthony Tovatt and Ebert Miller, "The Sound of Writing," Research in the Teaching of English, Volume 1, Fall, 1967, 176-189

implementation of the materials and techniques. Then, during the 1967-1968 school year, the teachers tested the units and procedures with ninth-grade English classes. Revision, refinement, and evaluation of the year's program was done in a post-teaching workshop during the summer of 1968.

The fact that the OAV procedures and materials were first developed in a research at the ninth-grade level in the Burris Laboratory School, then field-tested with students at the same level in the five Indianapolis schools, certainly does not mean that use of the materials and procedures is limited to students in this age group. In fact, both the procedures and the materials have been adapted and used with considerable success by teachers of students in the elementary and junior high school as well as those in grades ten through twelve.

The Basic Premise

That the individual writes with his ear and hears what he is writing is the basic premise upon which the OAV program rests. This concept has long been recognized by professional writers.[1] It has also been applied by teachers of composition who have instructed students having trouble with a particular writing assignment to "write down what you have just told me, since you indicate that that is what you want to say." Further, this premise suggests that as the individual writes he tests his writing against acquired ingrained patterns of utterance. Through the processes of contrasting, comparing, and modifying these patterns, he eventually gets down what it is he wishes to say.

The Tape Recorder

However, since an individual's memory is short and unreliable at best, the investigators in the Ball State study predicated that the student needs a device like the tape recorder that provides him with an instant "memory bank" of what he has said. In addition, these investigators posited that the writer reacts to his own writing as he listens to himself say aloud what he writes as he writes it.

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[1] For two statements see: Stanley Kunitz, "The Poet on His Work," Christian Science Monitor, LVIII, April 26, 1966, p. 12; and John Macy, The Story of the World's Literature. New York: Liveright Publishing Corp., 1961, p. 81.

In each of the five Indianapolis schools in the study is a writing laboratory in which there are twenty writing carrels equipped with an individually operated tape recorder which has a combination earphone and boom microphone headset. Earphones are of the audio-active type, i.e., a headset that permits the student to hear his own voice distinctly as he records.

During the writing periods the students take turns using the recording equipment while the teacher moves between classroom and laboratory, supervising and holding individual and small group writing conferences. One of the teacher's major responsibilities is to set and to maintain a climate of mutual respect, positiveness, and purpose. Thus, the teacher attempts to make the oral-aural-visual classroom not a place in which someone constantly demands proof of a student's literacy, but rather the place in which the writer can and does get from both teacher and fellow students positive suggestions for doing the best job of communicating of which he is capable.

One of several ways the teacher works to establish this climate is by demonstrating each OAV procedure. He begins by demonstrating not only the operation of the tape recorder, i.e., the buttons and knobs to be pushed or turned for volume control, record, pause, stop, rewind, and playback, but also the machine's function as a valuable tool. At every step of the way the teacher demonstrates. (See, "Teacher Writing Demonstration" in the APPENDIX) An illustration of the procedure follows: The teacher stands by his desk. On the desk is a tape recorder brought from the laboratory. It is early in the school year. The students are launched in a thematic literature unit and have already discovered that the recorder is useful in getting the printed page "to talk back to them," since they have used the laboratory to practice individual reading of short selections on the unit theme in preparation for reading these selections to the class. They have also discussed the apparent phenomenon of writing with the ear and the part the tape recorder may play in improving an individual's writing.

The teacher now asks the class to suggest several writing topics on the unit theme for which he may develop the first paragraph or two. He studies their suggestions and makes a choice. Asking the students to observe carefully so that they may soon perform the same operation, he dons the headset, pauses a moment as in his inner ear he strives to catch the sound and rhythm of the beginning words he wants, then says the words as his pen puts them on paper and the machine records his voice. He pauses often in his oral discourse in order to allow his pen to catch up to the flow of speech. When he has written a paragraph or so, he rewinds the tape and plays back what he has recorded, listening and reading, stopping the tape briefly from time to time as he inserts a word or phrase here, marks out a word or phrase there. He quickly makes a transparency of this draft and places the transparency on the classroom overhead projector. As he flashes it on the screen at the front of the room, he switches on the speaker of the recorder so that the students may hear the recording as they read the words on the screen. As he discusses his writing, the teacher asks for positive student suggestions. In addition to demonstrating this basic OAV procedure for the students (the procedure they will learn to use and to modify throughout the year), the teacher is preparing them to think positively and purposefully about writing. He is also readying them eventually to accept the fact that good writing is achieved through sustained labor in three basic stages: pre-writing, writing, and re-writing.

Responsibility of the Student

The OAV rationale and the subsequent program of materials and procedures take into account (emphasize, in fact) the responsibility that falls to the individual student with regard to his achievement in the English classroom. The teacher's concern is for processes more than for products and the focus is upon the somewhat obscure facets of the language-making facilities as they exist in each individual.

While the emphasis is upon the student's role in learning through and by language, the teacher should realize that the student may not at first be receptive to a new and more responsible role. His own prior experience with teachers and school may have convinced him that his learning is primarily their responsibility and that his function is to remain passive and to do what he is told because he is told to do it. The OAV program, by way of contrast, confronts each student with a number of choices, a variety of activities at any given time, and allows him to select. Since the choice is his, the responsibility for seeing his decision to a productive or meaningful end is also his.

Changing the student's view of his role in the English classroom is a difficult undertaking, to say the least, and the modification or acceptance of the different kind of responsibility is a gradual process the pace of which differs with different students. The main factor in the OAV program which influences the student to make a commitment arises from the fact that the various performances, plays, oral presentations, written anecdotes, etc., are done by the student, first of all, for his peers more than for his teacher. Thus, when he agrees, for example, to take charge of the sound effects for a radio drama which his group is preparing for the entire class, he soon comes to see that the quality of his work affects the quality of the work of those working with him. Should he be slow in discovering this fact, the others in the group will make it known to him in short order.

The concern is not with success or failure, but with what is learned by failing or by succeeding and the reward is for making a commitment to doing something and then following through.

This view of the student and his responsibility is based on the following assumptions:

1. Learning begins with the learner and is a selective process in which the learner perceives and learns what he purposes to learn.
2. The student learns when he has experienced growth of self, when he becomes a different person to some extent, when he learns something to bring about consequences important to him. In this way he becomes more self-directing in future learning endeavors.

Responsibility of the Teacher

Using OAV procedures and materials necessarily alters the usual way the teacher works with students. Although many class sessions require the participation of all students in the same activity, numerous occasions necessitate a variety of concurrent activities, e.g., while a number of students are using the tape recorders, others are reading or writing at their seats, still others are meeting quietly in small groups to discuss an editorial problem or plan an activity. During the same period the teacher confers with individuals. Offering the students a variety of choices places the teacher much in the role of overseer and advisor once the students begin work on the problems they are to solve.

When the teacher talks to the students, he conscientiously tries to talk to individuals, to small groups, and to avoid spending too much time "lecturing" to the entire class. When there are matters that involve all students, matters such as common writing problems, the teacher will want to draw the groups together. But even here, much of the experience involves individuals. When, for example, a transparency is shown on the overhead projector, the writer himself or some other student reads it aloud. Individuals are asked to underline passages on the transparency that do not read or sound well. The teacher, of course, could do all of the editorial work and offer all of the criticism and perhaps "save time" by telling students what is needed, what is wrong, but to do this is again to assume the role of judge, or prime mover, and to return the students to a passive role.

The OAV teacher serves the students by performing for them and with them. He reads poems, stories, and dramas with them and to them, and in doing this, he automatically gives the students a model. The teacher will find that if he reads ten poems aloud to the class, dramatizing his reading, then when the time comes for the students to choose poems to read, more will select the ones they have heard the teacher read than the ones they have not heard. The teacher also joins the students in writing. He writes to them in their journals, and he shares his poems or other writings with them. When they write an anecdote, the teacher writes one, and he shows them his work copy with all the scratch-outs and marginal additions. In fact, he uses the model he creates (actually using the tape recorder in front of the class to create it), as a way not only of revealing techniques in using this equipment and in writing, but also as a means of demonstrating to the students that writing is an important way of communicating. (See "Teacher Writing Demonstration" in the APPENDIX.)

In sum, the teacher who implements the OAV program does all that is necessary to establish a positive, purposeful climate in the English classroom. The materials and procedures in the units help the OAV teacher respond to the needs of each individual in his class.

The assumptions about learning implicit in this approach are as follows:

1. The teacher provides a positive climate for learning, not only by providing materials and information, but also by listening to and encouraging the student, by acting as advisor and confidant, by being a kind of intellectual midwife.
2. The teacher realizes that what is significant to him is not equally significant to the student.
3. The teacher operates on the belief that if the student acquires the habit of asking good questions, he will learn more than if he merely answers the questions of others.

The Use of Classtime

The thematic literature units and the language program are not meant to serve as a year's course for grade nine. Should a teacher undertake to cover all of these materials, he would undoubtedly find it impossible. The literature units and the various activities are numerous enough that a teacher can be selective, can, in fact, transfer activities from one unit to another, and alter, if he thinks it wise, the sequence of the units. However, the sequence of steps established for the language program, imposed necessarily by the nature of the material, permits little deviation.

The teacher should make student interest and involvement in the classroom the criteria for assessing the use of time. Coverage alone means very little. Because of the elusive and arbitrary nature of the question: "How long should a unit or an activity take?" no estimates of time have been included. Teachers often feel guilty when they spend what they call "days" on a particular project. A teacher may for example, say that he gave his class "four days" to produce a theme. In reality, with, for example, a forty minute period (minus ten minutes for administrative concerns), he has given the students four thirty-minute periods, 120 minutes, or two hours to do the job. It is not likely that the teacher himself has ever written something satisfactory in that length of time.

In every instance the teachers in the Indianapolis program reported that the 38 week school year did not give each of them enough time to implement all of the units. The teacher who skims through the unit format should understand that when students assume a large share of the responsibility for their own learning, when they become active participants in the situations that require them to use language to achieve meaningful goals, the units may not fit neatly into school grading periods. There is no satisfactory way to predict the amount of time needed to teach a given unit, nor can a prediction be made regarding the time required to complete a particular activity. Six weeks might be offered as an average for each unit, but if a teacher finds that the students are becoming perfectionists where their work and performances are concerned, and that they want more time to complete a given activity, he should not feel guilty about going beyond the arbitrary six weeks. By the same token, the teacher, upon discovering that interest in a particular activity is decreasing, need not hesitate to alter his plan by switching to something new and different. The writers of this Guide have purposely avoided the inclusion of time specifications, a decision made advisable by the conviction that only the classroom teacher, by means of experimentation with the activities, can make an intelligent assessment of how much time is enough. This he will do by observing his students and using his own teaching experience and professional judgment.

Classtime must be used for activities. Homework assignments in reading and writing should not be overdone. In the first place, if the teacher is to be of the greatest assistance to the student writer, he must be present as the writer confronts problems. When the student writes at home, he often has no one to help him, or he has the wrong kind of help, and his writing problems have lost their edge when he brings them to school the next day. Reading, as homework, is also limited as far as learning is concerned. In many cases it just is not done because the student sees it interfering with his free time. In other cases, the material is read but with little interest, understanding, or effect. If the teacher will use classtime for reading, the student who would not read otherwise, will do so, and the student who has a habit of reading will read more. When a student who normally cares little for reading finds a book that interests him, he will very likely ask to take it home, especially if he has used the class period to get into the interesting part.

The teacher will learn much if he carefully watches the students as they involve themselves in the various activities. The clock will be of little use in determining the value of an activity, but by observing student behavior and performance, and by listening to the dialogue that is inherent in problem solving, the teacher will be able to estimate the value and appeal that a particular activity has for the students; and he will know when it is time to move to something new, something different.

The Think Sheet

Think Sheets are included in these materials to promote the habits of inquiry and speculation among students. The emphasis in using the Think Sheet is upon asking questions rather than finding specific answers.

Once students understand that they are free to express their ideas and opinions and encouraged to do so, they will be more at ease in the discussion sessions that arise. In order to have more students take part in these discussions, the teacher should break the class into groups. Each group should contain no more than four students because this small number heightens the sense of security and increases the participation of even the shyest student.

Concurrent or Multi-Activity Assignments

In a number of instances the writers of the teaching units have indicated that two or three learning activities will be underway at the same time. A teacher new to this program need not, of course, follow this suggestion. It must be understood, however, that this practice provides variety of choice for the students and also gives them greater opportunities to learn to accept responsibility.

The student in a multi-assignment situation knows when the various assignments are to be ready for presentation to the class, and he understands that it is up to him to use this time wisely. However, should a student find that on a certain day he cannot bring himself to work on a writing, he uses his other options. He can, for example, read a book or rehearse at the tape recorder for an oral presentation. The writing assignment can be dealt with the next day.

The following was originally a transparency shown to a class. It illustrates one teacher's method of organizing and directing the multi-activity situation:

FOR TODAY

1. **Read Great Expectations.**
2. **Write words for your melody.**
3. **Practice reading your story.**
4. **Write in journals.**

Go right to work. You have several assignments to complete. You are expected to manage your own time so that you can complete the assignments on time.

Due Dates

Song-end of period Thursday
Novel-completely read by Monday
Stories-read in class Friday
Journals-whenever your group is due

Writing: Some Premises

No other facet of linguistic behavior, of language learning, is as difficult to accomplish as writing, a fact that is made apparent when one begins to explore the nature of this phenomenon. In the first place, writing is the least used form of language. People listen, speak, and read more often than they write. Just as man learned to speak before he developed writing, so the individual child speaks first and later learns to read and write. The invention of graphic symbols, the development of a system whereby man could simulate with marks and words and patterns of his spoken language is quite new, generally thought to be little more than six thousand years old. The ability to speak, on the other hand, has been man's much longer. (Some scholars theorize that man has been speaking for better than five hundred thousand years.)

Historical chronology, however, has less to say to teachers who want to help students learn to write successfully than psychological experimentation and theory. The difficulty which characterizes the writing act is discussed, for example, by Lev S. Vygotsky in his book, Thought and Language.[1] Vygotsky's experiments with children led him to conclude that just as algebra is harder to learn than arithmetic, so is writing harder to learn than speaking, and that in the course of a human being's linguistic maturation certain skills are acquired in a certain order and that the entry into one developmental stage becomes the basis for entry into the next. Briefly, Vygotsky states that children, as they progress in their ability to communicate through oral speech structures, gradually develop inner speech and that writing is the act of translating from inner speech (via oral speech) to paper. A major difficulty of the writing act is caused by the fact that "the syntax of inner speech is the exact opposite of the syntax of written speech, with oral speech standing in the middle."[2] "Inner speech," Vygotsky asserts, "is condensed, abbreviated speech,"[3] and he goes further to explain that the subject being dealt with in inner speech need not be expressed, (since the mind knows what it is) that only the predicate is required in this form of the language. Successful communication through writing, on the other hand, demands that the writer leave nothing to chance, that he must consciously endeavor to anticipate and predict the questions of his reader and answer them before they actually exist. He must give the reader both subject and predicate and create context.

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[1] Vygotsky, Lev S., Thought and Language, (Eugenia Hanfmann and Gertrude Vakar, trans.), Cambridge, Massachusetts: M. I. T. Press, 1962.

[2] Ibid., p. 99.

[3] Ibid., p. 100.

Because the syntax of inner speech is so different from the syntax of writing, the oral speech which stands between them is important. Oral speech is the transitional medium needed to carry inner speech onto paper. That is not to say that writing is the same as oral speech. It is not, for when one speaks he generally has a listener and the listener's oral responses, his facial expressions, and his subtle gestures are clues that aid the speaker in formulating utterance patterns. Speech is dynamic. A dialogue takes sudden quick turns, shifts from moment to moment. When a writer writes, however, these dynamics are missing. He alone must imagine an audience and the sensory aspects of the speech situation.

As a person writes he uses his senses in a different fashion. He listens for the patterns of inner speech and with his mind, with his ear, and with his mouth he attempts to reshape the form of inner speech and turn it into writing. His eyes must coordinate with the other senses in order to test this writing. The writer must look at the words and check to see that they match the patterns he is hearing.

Writing, then, is hard to do. It is a complex act, an abstract proposition. The difficulties described above account in large measure for the lack of student motivation to write, to want to learn how to write. It is easy to understand why students have the old "Why-Write-When-You-Can Talk?" attitude. Motivation can be stimulated, however, and students can find satisfaction in writing. The solution is to present students with situations in which successful and satisfying participation can be achieved only by writing. If students are interested in the goals of an activity, then they will attend more precisely to the steps required to attain those goals. If, for example, a student is preparing an anecdote to be read to his classmates, his concern for its effect, i.e., its success, is greater than it would be if he were only writing for the teacher. The necessity of preparing a script for a skit or drama which is to be played out for the class is far more apparent to a student than a request by the teacher to write an essay on a subject the teacher has chosen.

Writing has to become an egocentric matter. The writer has to believe that his ideas are important enough to justify the hard work he will have to do to write them out. The problem is that too many students, because of lack of experience or of negative experiences that produced a lack of confidence in their writing ability, do not exercise the ego when they write.

The Writing Process in Three Phases

Good writing, writing that satisfies both writer and reader, requires time to produce. All too often the pressures implied by a course or curriculum guide goad a teacher into paying more attention to quantity than to quality, to coverage rather than student competence. The fact that a teacher has his students write frequently is not, in itself, significant as far as the matter of learning to write is concerned. In many cases weekly theme assignments fail to teach because they lack the first major ingredient: The writer's interest in his subject. The students come to understand that they are writing because the teacher wants them to, not because they have anything they really want to say, and if they do produce a theme a week they soon learn to set down the trite, the safe, the phony in order to satisfy the assignment.

The writing experiences described in the pages that follow have been successful in securing student interest, but the teacher who offers these opportunities to students needs to be aware of the possible consequences. If students become sincerely committed to writing an entertaining anecdote or working out a radio script, they will insist that they be given the time necessary to make the product "perfect" -- perfect, at least in their eyes. The teacher must, therefore, give them time to write. Once this attitude, this kind of concern is present, other things become possible, and the first of the three phases of the writing process has begun.

Pre-Writing

The pre-writing phase is the time a writer spends getting ready to write. It is characterized by discussion, argument, and quite often by silent day-dreaming. The pre-writing activity is in reality a struggle and a search. The writer in this stage is listening to his mind, sorting through the parts that will make a whole, and he is searching for an opening, a beginning. The teacher must encourage this kind of behavior. Students should be allowed to discuss ideas extensively before they are asked to write, and the student who sits with pencil poised and stares out the window need not be suspected of wasting time. He is listening for his opening phrase and mapping out the ground he has to cover when he finally begins to write. Often during this phase the student finds he can explore ideas in greater depth or recall experiences with more precision if he uses the tape recorder simply to talk over with himself, to carry on an interior monologue about, the kinds of things he perceives as being meaningful.

Writing

When the pencil begins to put black on white, the writing phase has obviously begun. During this phase, the writer can be observed to pause on occasion, erase, cross out, scribble in the margin, and write between lines. Although listening is a major part of every phase of the process, the say-hear-see coordination has a unique function as the writer writes, and the tape recorder becomes a vital aid in establishing and/or reinforcing the OAV faculties. The tape recorder and the audio-active headset, however, are not sure-fire solutions to the problems student writers face. In order for the tape recorders to be effective, the teacher must work with each student and help that student find a method for using the recorder which suits his needs. No two students will have exactly the same problems. One student, for instance, may be terribly inhibited when faced with the task of putting words on paper. If this is the case, the teacher directs this student to put paper and pencil aside and, for the time being, to merely talk into the recorder. The teacher sits next to the student and stimulates ideas and responses to ideas by way of conversation. The teacher questions and probes, but he consciously avoids dominating the conversation or leading the student in a direction already determined by the teacher. The teacher's main purpose in this case is to do and say whatever is necessary to allow the student to find his own way in writing.

As the teacher and student talk, the conversation enters the microphone and is recorded on the tape. The tape thus serves as a "memory bank," and the student can replay his statements in order to get them on paper. The teacher must offer as much help to this kind of student as is necessary to build confidence. If at first such a writer can only produce a few lines, the teacher accepts this as being (for this pupil) a major effort. The important thing is to watch for growth, for increased self-confidence as the year goes on. If a climate of positive encouragement is maintained, the inhibitions will lessen and the amount of words and lines will increase as the weeks go by.

Another student will have neither a crippling hesitancy nor a lack of coordination of the oral-aural-visual faculties. Such a student may decide not to turn the recorder on until he's in the re-writing phase, and there he will use the machine to test the more advanced concerns such as style, logic, clarity, or unity. Still another student will produce a partial unit of a thought and then pause. During the pause, his mind and the inner ear are searching for the sounds and patterns of completion. When the patterns are found, the student's pencil hurries to record what he has heard. Even though natural and necessary, this searching process and the haste used in getting words on paper often lead to the production of "errors," and these are usually described as errors in grammar or agreement. When a student has, for example, a lack of agreement between subject and verb, the cause may have little to do with the student's lack of knowledge. More often than not the student, when asked to read his faulty sentence aloud, will either hear and see the mismatch and consciously correct it, or he will unconsciously read it as it should sound and never realize that what he has read is not the same as what he has written. The point is that many of these mistakes are made only in writing and only because of the nature of the writing process. When the student pauses part way through his sentence or paragraph and searches for the sound and structure of the other half of his expression, he then loses the sound and structure of the first part, the part already on paper. Thus, if the subject in the written portion is plural and the sound of plurality has left him during the pause, the writer may finish the expression in the singular. (See "A Positive Approach to Student Writers" in this Guide) If, however, the student uses the tape recorder and devises a method of attack on this kind of problem, he can eliminate it. He needs to condition himself to the practice of reading over what he has already written in order to remind himself orally of the forms he is using. He must actually read these segments aloud and hear them. The teacher therefore instructs him to read aloud each sentence or unit of expression as he produces it, to habitually re-read, re-say, re-listen from beginning to end during the writing process. Thus, he reads and then writes, reads again and then writes. Only by experimenting, by trial and error, will students be able to find the most effective use of their machines.

Re-Writing

Re-writing is a process of addition and subtraction. Students first tape record their rough drafts. They listen for melody and smoothness. They pause; they scribble; they scratch out. Some may take scissors and reorganize the structure and development of ideas. During this phase students should work in two-man teams. The writer turns his paper over to a friend and the latter reads it aloud while the writer listens to see how his words sound coming from another person. The reader may pause or struggle at some point. In another place, the reader may give the wrong inflection to a sentence. So by listening to these trouble signals, the writer knows where to revise, to restate, and to give more detail.

The teacher also helps students during this phase of the writing process. He aids in the correction of spelling, in punctuation, in making the product as effective as possible.

The Written Products

Sufficient time to write, sincere student interest in expressing themselves, an atmosphere of positive encouragement, and special tape recorder techniques produce learning and growth in writing skills. Measuring growth, however, gives rise to certain important considerations. There is the question of how a teacher is to identify growth in writing ability. There is also the matter of grading written work. Both of these concerns are important but they are antithetical to one another.

The teacher who sets out to measure individual growth will be forced to compare a student's September products to those that follow during the course of the school year. In order to be able to say something significant about the student's progress and to give him the kind of help and advice he needs in order to solve his problems, the teacher measures each new paper by comparing it to those produced earlier. This sort of approach by the teacher is a positive one and poses little or no threat to the student's ego or his self-confidence. (See "An Example of Student Writing Growth" in APPENDIX)

Giving grades for a student's written work is a different matter. In most cases, the grade is determined by comparing one student's work to the work of his classmates. However, the teacher who evaluates papers this way, in spite of his best intentions and sincere interest in helping students learn to write, limits his own effectiveness. Writing skills, like reading skills, vary greatly from student to student, and improvement for the weaker student is a long, slow process. To say that John does not write as well as Mary and to give John a "D" and Mary an "A" is to say very little of lasting importance and to give nothing useful to either John or Mary. More often than not John's "D" confirms his own doubts about his ability and increases his defensive antagonism and inhibitions. The "A" Mary receives may keep her working but it might, on occasion, lead her to believe that she has no further to go in writing. The irony of the "A" to "F" grading system is that it produces the wrong effects with the wrong people. Grades are misinterpreted by teachers and students alike as being reward or punishment, pleasure or pain, and in truth they are never the objective symbols people think them to be. If a teacher were to grade a set of papers one week, record the grades and then grade them again a week later, he would find discrepancies. The grade often says more about the grade-giver than the student, and while a "good grade" may help the capable writer, a poor grade almost always harms the writer who needs the most help. In spite of all this, teachers at present are expected to grade students by comparison. It is wise, however, for every teacher to recognize the limitations cited above.

In too many instances the student who is weak in writing skills makes no progress during the year. He stands still for two semesters primarily because he doesn't know where to start his campaign for improvement. His marked and graded papers offer him no clue because they confront him with a myriad of details. The red marks show that he misuses the comma, that he produces sentence fragments, that his spelling is poor, that he does not organize his ideas well, and so on. To him, the situation is hopeless. There are just too many complicated shortcomings in his writing and they swim about in his head until they produce a mental reaction akin to the throwing up of hands. This method of marking is detrimental to learning.

A better, more productive approach is for the teacher to study a series of a student's papers and set priorities on problems. The most important skills come first and the least important rank last. The teacher's responsibilities are those of choosing one or two problems per student and letting him work on those. (See "A Positive Approach to Student Writers" in this Guide) The teacher needs to be specific and he needs to demonstrate not only how the problem was created but the solution as well, and he must demonstrate again and again. For example, one of the greatest difficulties for the young, inexperienced writer is the problem of transition, of getting from one idea to the next. Illustrations of this problem are really quite simple to come by. If a student writes a sentence like: "Bart Starr is a great quarterback.", his problem may be simply supplying a transitional word like He to keep his thoughts moving, to be able to go forward with what he has to say: "Bart Starr is a great quarterback. He can generally come up with...." Perhaps a student simply fails to realize, is not confident enough, in effect has not established the patterns for using transitions like and, because, and then.

In one method of evaluating student writing, the teacher, at the beginning of the term, tells the students he will place no individual grades on papers. Rather, he tells them that he will sit down at the end of a grading period, select the best four papers in each student's folder, study them, and assign a mark for the individual's writing during that grading period. (He might let each student select four of his best.) In assigning the grade, the teacher considers not only the individual's writing in relation to that of the others in the class and in relation to the mythical "average student writer" that exists somewhere in every teacher's consciousness, but he considers also the improvement he believes the individual has made in a given period.

The OAV program does much to overcome the threatening aspects of grading writing. The practice of typing up, dittoing, and making public the work of students brings in the factor of peer judgment and approval. The fact that the OAV teacher helps the student find and correct errors and strengthen weaknesses does much to foster a sense of mutual trust and respect. When the teacher becomes a person who does all that he can to make the student and his writing look and sound "good" to his classmates, the relationship between student and teacher will be more compatible as far as grades are concerned. The fact that the student's writing is important enough for the teacher to type or have it typed, important enough to be read to the class, posted on the bulletin board, placed, error free, in a class anthology is enough to change student attitudes toward writing.

A Positive Approach To Student Writers: Part I

This section is provided in order to give the classroom teacher a better idea of the OAV method for working with and responding to student writers. The first part of the section offers a sample writing assignment and the teaching procedures that are involved with it. The latter part of this section attempts to illustrate the analysis of one student's problems, some of the questions that grow out of the analysis, and a few suggested techniques for helping the student solve those problems.

Sample Assignment

Students are to write an entertaining anecdote based upon the topic: "The Worst Thing That Ever Happened To Me In Grade School."

After pre-writing discussion and preparation and during and after the writing phase, the teacher uses the following procedures:

1. The teacher finds one positive item on the paper and praises it in the margin.
2. He finds on each student paper one usable quote, types it out and reproduces these for distribution. What is selected may be an idea, one or two well worded phrases, a clever statement, or simply a word used well.
3. He finds one error, or problem on each paper, then takes time to sit with each writer and helps him correct the one error. This is an ongoing process. While the class is busy with various tasks, the teacher moves about the room working with individuals.
4. Individuals tape record their papers to see if what they have written "sounds right."
5. Two-man teams trade papers, read them aloud to each other, and proofread.
6. Each writer gives his paper an appropriate title.
7. The papers are typed, read to the class by the writer seated at his desk in the classroom, and then anthologized and/or posted.

A Positive Approach To Student Writers: Part II

Part II takes up the problems of Winston, a ninth grade boy who, at the first of the year, was terribly inhibited by the prospect of writing. As the year went by, Winston's confidence improved; he gave more effort; and he spent more time on the recorder. Winston's problems are extreme and his progress during the year is more a matter of change in attitude and an increased self-confidence than a dramatic improvement in writing skills. But the severity of Winston's handicap in writing (as it can be seen in the papers he wrote) gives rise to important questions about the psychological aspects of the writing process. By asking questions about Winston's written product, the teacher can gain some insight into the mental operations Winston uses when he writes, mental operations that cause Winston's problems, and this insight will help the teacher find solutions to the problems.

Four of Winston's papers are included at the end of this section. The first is the earliest draft of an essay he wrote (September 14, 1967). The second is a revision of that essay (September 25, 1967). The third is a letter he wrote in response to a class assignment, and the last is a poem Winston wrote in March, 1968. The latter is included because it testifies to Winston's growing interest in writing and to his increasing self-confidence.

Winston
September 14, 1967

Making a Judgment about Another Person

Some people is bad in one way like you has something in your hand they like it they what ask for it they just take it from your hand and go a way after that. He was not a very good boy. The one I talke abait is a bad boy. I what tell his name because he what let be tell his name. Judgment about him is to do everything wrong about ever time He was a very good boy.

Winston,
Your reference to
The person who takes
things without asking tells me
that you understand the need for
an example to clarify your point.
The example you use is a good one.
I'd like to have you tape record and
listen to the first two lines of your paper.
Then come tell me what you learned.

Winston
September 25, 1967

Making a Judgment about Another Person

Some people are bad in one way. An example might be if you had something in your hand and someone liked it and asked for it. He just took it from your hand and ran away. He was not a very good boy. I won't tell his name because he won't let me tell his name. My judgment about him is that he does everything wrong about every time. He was a very good boy. Because he was nice to some people who like him and some people was not nice to him. he won't be nice to then.

Indianapolis, Indiana
April 16, 1968

Dear Nancy Hanks,

You asked about your son and how he getting along. He was getting along fine. He was Elected President on Republican ticket. He was held office 1861 to 1865. Nancy in 1865 Abraham were shot in a theater in Washington in April 14, 1865. Was shot by John Wilkes Booth. In April 15, 1865 Abraham was buried in Springfield. Yes he grow tall. He have fun all the time. He learn to read every day. He got to town and back. His name was Abraham Lincoln. Abraham Lincoln was the best President you could got Elected for.

Sincerely,

Winston

When you are happy

When you are getting
very happy you
always look for
the other people
to be the same way.

After reading the first version (September 14) of "Making a Judgment About Another Person," the teacher must ask questions about Winston's speech patterns. The phrases "Some people is...." and "....you has...." make one wonder if Winston writes the way he talks. In Winston's case, it was discovered that the speech and written patterns did not match. When Winston spoke, his verbs agreed with his subjects. In speech Winston would say, "Some people are bad...." and "....You had...." and, thus, he needed to use the recorders first of all to improve his ability to say the patterns that he heard in his mind and secondly to preserve what he had said so that by replaying the tape he could copy those patterns onto paper. The success of his recorder work on these problems is to be seen in the revised copy (September 25). The goal of being able to listen, say, and faithfully reproduce the patterns in his mind is a major objective for Winston.

There are other problems to be seen in the September 14 paper. For example, Winston writes "What" instead of "Won't." Again, there is the question of whether Winston hears what he sees in print. Spelling does not appear to be much of a problem for Winston, judging from the other words he has written, and, thus, his inability to write w-o-n'-t in the sentence suggests that if he can coordinate his eye with his ear and mouth, he may be able to avoid this kind of error. The teacher might try the following diagnostic exercise with Winston at the tape recorder to determine whether he can see individual graphemes and syllables.

Teacher: I have two words printed on this card, Winston. When I show them to you, try to say them into the recorder.

The words:

What

Won't

(If Winston is able to distinguish between the forms and actually say them, then his problem may be in hearing patterns and another test can be made. If he cannot, his drill needs to be more fundamental. It must give him practice producing and reading sound combinations.)

Teacher: **In a moment I am going to show you a statement. It has a blank space in it. I want you to listen to the statement and let your ear put in the blank the word that sounds right to you. The words you will choose between are what and won't. Say both "What" and "Won't" in the blank, play back the recording and write the word that sounds right to you.**

Statement: **He __________ let me tell his name.**

Finally, Winston's papers illustrate the difficulty of assuming the pose that is necessary in order to write. The matter of style, voice, organization, unity, and transition really depend upon the writer's point of view, his vision of this form of communication. In order to write, one must imagine himself communicating with an audience. In this imagined context the writer (in this case a fourteen-year old introverted boy) must see himself as one who acts and the audience as people who react. He is the center, the initiator, the prime mover. Too, the writer must make predictions about their interest in and their understanding of his subject, and finally he must substitute the completeness of the written form of the language for the more familiar fragmentation that characterizes inner thought and speech. The pose described above and the problems cited are terribly difficult for all students and doubly so for a student like Winston.

The following excerpts serve to illustrate some of the problems cited above:

> Some people are bad in one way. An example might be if you had something in your hand and someone liked it and asked for it.

By his use of the word your, Winston may indicate that his model or vision is the speech situation involving a second person rather than an audience of readers.

> He just took it from your hand and ran away.

The word "He," occuring at this point in the manuscript, suggests an interruption of the writer's thought processes and a breakdown of the OAV coordination. Winston's mind (after the interruption) returns to a more personal vision of his subject, as indicated by the switch from Some people/Some one (sexually ambiguous) to the masculine pronoun "He."

Analysis of Winston's problems helps clarify the importance of asking why and how errors in writing are made. In addition to extensive work on the tape recorder, Winston needs a great deal of experience in writing. He needs, first of all, to write in the journal to gain confidence. Experience with the more formal kinds of writing must wait until he has confidence and the ability to transfer the patterns in his mind to paper.

The letter to Nancy Hanks is included to show that Winston has a firmer control when the writing situation approximates the speech situation. A letter is written to a particular reader rather than to an imagined and faceless audience. The psychological pose we assume in writing a letter is like the one that operates when we talk to some one. The second person "You" is appropriate in either case. And, as he would in a conversation, Winston answers Nancy's questions and uses the word, "Yes," at one point and thus indicates that he has the sensation of talking directly to another person as he writes the letter.

Winston's problems in writing are the same ones facing every writer. Even the best student writer must grapple with hearing the patterns in the mind, must assume a pose, and imagine an audience. If the teacher will make an effort to analyze the cause of writing problems he will be able to offer students better ways of solving them. Success for the student writer requires patience and support from the teacher and interest and effort on the part of the student. The tape recorder makes the writer deal consciously with his language-making faculties and helps him develop the oral-aural-visual coordination that is needed when he writes.

A Comment by Winston's Teacher

Winston came to high school with low IQ scores, almost no ability in reading, and an extreme inferiority complex which was probably the result of his severe speech defect. For several days Winston would not use the tape recorder. After individual instruction and encouragement, Winston conquered some of his fear and made an admirable attempt. These papers are representative of those from the entire school year. Note his attempt at poetry. This boy has ideas - good ones!

Quoting Student Work

Students like to have their work published. One easy way to do this quickly is to select passages from many papers and duplicate them along with the authors' names. The manner in which this material is presented can change with the nature of whatever is being emphasized in class. The handout sheet below was used to draw students' attention to ideas and to the presence of good ideas in almost everyone's paper. Not every member of the class was represented, but the list was not presented to the students as a list of best ideas. The teacher simply said the ideas were for discussion.

For the first writing assignment of the year, the teacher can use this technique to make students feel that their writing is important. Later the technique can be used to consider such things as effective beginnings, well turned phrases, etc. At one time or another during the year, each student should be quoted in this manner. The technique is especially useful to motivate students who have trouble producing a complete paper that will display to good advantage with others; and because the purpose of this is to motivate and increase interest, the teacher should correct spelling and punctuation before the excerpts are typed and handed out. This will avoid embarrassing students.

Marsha: "I believe if you become dishonest at home, you will be dishonest in the outside world."

Tony: "Being honest all the time is hard for some people."

Meredith: "There are some situations where it is very hard to be truthful."

Debra: "Are you honest all of the time? There is probably no one in this world that is honest all of the time."

Alan: "Being honest all the time should make you a better citizen."

Sandi: "Being honest is very important, because everyone likes an honest person."

Sam: "Being honest all of the time, or at least trying to be honest, can be rewarding."

Mary: "Being honest is a very hard thing to do for some people."

John:	"If you do something wrong in school or elsewhere, it is hard for you to tell your parents about it."
Mike:	"Only honest people respect honest people. I think it is almost impossible to keep from telling lies."
Eva:	"The world would be a better place to live in if people were more honest."
Marcia:	"The person that isn't honest with himself is the one that will really have trouble."
Gerald:	"In being honest there is loving."
Ben:	"Fibbing, another word for telling a little white lie, is one of America's pastimes."
Ruben:	"If you cheat you are not being honest and you're only cheating yourself."
Nina:	"When a person is honest, people appreciate it and think more of him."

The Student Journal

In a journal a student writes his ideas, his personal reactions, his feeling and his concerns. The act of writing in the journal becomes an act of self-discovery, and the student who benefits most from the use of the journal is the one who begins to see and value this mode of self-expression. For this adolescent, the writing experience becomes as much a dialogue with self as a communication with or for the teacher. The models included in the APPENDIX and the excerpts at the end of this section illustrate a wide range of individual concerns and points of view. It should be clear from these samples that a journal is not a diary. It is an idea book, a place where the student can talk to himself and, if he wishes, with an adult.

The success of the journal depends to the greatest extent upon the attitude and approach of the teacher who attempts to use it. In reading the student's journal, the teacher should respond *only to the writer's ideas*. To achieve its full value and potential, the journal must not be used to correct a student's spelling, grammar, usage, or punctuation. (These matters should be treated in other writing assignments.) The teacher's only role, only major responsibility with the student journal is to carry out his half of the basic communication process. In this role, he is a receiver of ideas and a respondent to them. He is positive and respects the student opinions. The teacher who tries this for the first time, however, should understand that some students will be reluctant to believe that the teacher sincerely wants to hear their ideas. As one ninth grader wrote to the teacher in her journal: "You said you want me to continue with my journal work next year & I do want to. But . . . . Right now I feel like some kind of a ding-a-ling about this because I don't know whether I can write a journal for a teacher I don't really know & definitely not for one I dislike. Also, well you like for kids to have ideas & to think & express their ideas. But I know there are many teachers who are not like this & prefer that kids learn what they teach them & do their assignments & that's that." Only time and positive reactions by the teacher will create the degree of trust that is necessary for the journal to realize its full potential.

The Use Of The Journal

Some consideration must be given to organization of student journal entries if the teacher is to make efficient use of this device. At the first of the year, the teacher should have the students take time to go through the blank pages of their journals and place a mark on each page six full lines from the bottom. This will remind them that each time they make an entry, they must leave the bottom six lines for the teacher's written reaction. Second, they should be told to write on one side of the page only. If the students write on both sides of a page, the teacher will find that reading the entries is cumbersome because he must not only flip the page but also turn the notebook around. It is much less time-consuming to read one page, flip it up, and find the next page positioned for continued reading. When the student has filled all of the pages in this manner, he can write on the blank sides and come back through the journal.

Only on occasion should the journal entry be the result of a particular class assignment. Perhaps the best way to implement the journal is to simply ask the students to use the journals to talk about any idea they want to talk about, and notify them that the journals will be called in from time to time and read by the teacher. (The teacher will find that calling them in on a given day of the week, each week, keeps both student and teacher involved with the journal.)

In some instances, an opportunity for a journal reaction will arise from class discussion. If this discussion is heated and interesting to all, the teacher can simply cut it off and ask students to continue to express their opinions in their journals. The teacher will find opportunities, too, to quote student ideas in journals just to spark class conversation, but he should always check with the individual to see if that student wants to be quoted. The journal, if it is to be an effective learning device, must always be viewed as a private matter. Students should be reminded of this, and no one should read another's journal without the approval of the writer. If privacy is not maintained and respected, students will soon hesitate to be candid, thoughtful, or honest.

The journal's potential is really twofold. First of all, it gives the student the opportunity to express himself freely and in effect gain insight into his own feelings and beliefs, and secondly, it helps him gain confidence in his ability to take a pencil and communicate. The latter effect is achieved by the teacher's response to the ideas expressed in each journal. The journal experience can have a positive influence on all of the writing that the students may be required to do because it fosters self-confidence.

What is the Student Journal?

A journal can be any kind of notebook, but the small five and three-fourths by nine inch stenographer's spiral notebook, the one with at least eighty pages, is the most portable and useful. It is suggested the teacher collect the cost of a journal (twenty-five cents or so) from each student and purchase the notebooks himself. This assures a standard size and makes things easier for the teacher when he wants to take thirty journals home to read. The teacher might also consider varying the colors of the covers, a different color for each class. This would simplify the task of keeping the various class sets separate.

Sample Journal Excerpts

Sandy:

> I've always been interested for one thing in what makes kids my age act the way they do. As a member of this peer group _I_ should know more about what makes it tick, but I don't. I've been at parties where kids drink and smoke but I've never been interested in doing either myself. It doesn't really matter to me whether kids do or not but I wonder why they do. . . . .I'm at a slumber party now & this really is bothering me. . . .

Ted:

Today when you were talking about reading & learning etc, I thought that you had some (many) good points but a few of them I disagree with and I do think you over-generalized in a few things.

Karl:

I think people keep their soles and take with what every they have learned into different bodies. I belong to a liberal church-so I guess that's why I have ideas like this, But-I do believe in God.

Cindy:

My sister Dana and I get along alright, but when she was in 9th grade she went out with her girl friends after school and on Fri. and Sat. nights all the time but when it comes my turn forget it!

Janet:

Why? Why them? Dave & Tim never hurt anyone They are dead now. Who do you blame? The boys? The driver of the other car? Fate? They were only 13 & 14. God didn't need them. They hadn't even begun to live their lives.

The teacher should examine the additional journal excerpts provided in the APPENDIX. The APPENDIX also contains excerpts that can be made into transparencies and shown to students in order to illustrate the nature of a journal entry.

Writing Opportunities

Classroom experience has shown that the assignments described in the pages that follow will secure the interest of students. They introduce situations in which students see that writing is required in order to achieve a purpose; and they emphasize the practice of making student writing a public matter rather than a private exchange between a student and his teacher.

Anecdotes

The anecdote is one of the most useful writing experiences a student can have. It appeals, first of all, to the individual's ego because it's generally a story involving him, and it is challenging and problematic because it is written to be entertaining and interesting. To make the anecdote entertaining, the student must experiment with style, consider his audience, treat the problem of organization, and involve himself in the selection or elimination of detail.

The public aspect of this assignment is vital to its appeal and success. The teacher must make students understand at the beginning that their anecdotes will be read to the class and then typed up and put in a class (clip folder) anthology. Once this is clear to them, students will set to work in earnest.

The teacher plays a vital role in the pre-writing phase of this assignment. Students will not know what an anecdote is or how it sounds and looks. The teacher must provide models. He should, therefore, tell a few anecdotes relating to his own life, and he may use the transparency masters provided in the APPENDIX to show his students what an anecdote is. He must also join the class in writing and producing an anecdote and include it in the class anthology.

The teacher's time can be spent in no better way because as he writes his anecdote he can show the class (by transparencies) the problems he has and let them see his early drafts. This will help students understand that a writer scratches things out, scrawls in the margin, and writes between the lines. This is an important illustration because many students assume that a writer sits down, raps something out, and sends it off to be published. They do not know about the craftsman-like shaping and reshaping that constantly takes place during the writing process. The teacher demonstration creates a workshop atmosphere in the classroom because while students write and struggle with words, so does their teacher.

The students will spend considerable time selecting the incident that they think is best suited for this assignment. Some will start to tell of one incident in their lives and then abandon it and choose another in its place. This behavior grows out of a genuine concern to succeed, and it must be accepted as a valid part of the writing process.

Tape recorders will be extremely useful to students who are writing anecdotes. With the recorders, they will be able to hear faulty sentences and stilted diction, and most important of all, they will gain authentic experience in the matter of style.

Because its primary purpose is to entertain, the anecdote requires that the wit and personality of the writer be used, a fact that can be demonstrated very easily by reading the APPENDIX samples aloud to the class.

The re-writing phase of the anecdote assignment requires that students be given all the time they need to perfect their manuscripts. After the tape recorder tells them that their writing reads well and the organization, syntax, and transitional aspects are sound, they can proofread. Spelling must be right. Punctuation must be right. The teacher helps them individually but they also help each other. The students can work on proofreading in two-man teams, and/or selected students (students whose knowledge of punctuation is better than most) can assist the teacher in working with writers who need this kind of help.

Typing the finished product for students adds importance to their work. Busy teachers can, if they organize this properly, find time to type the manuscripts. The way to do this is to avoid having too many classes write anecdotes at the same time. Once a teacher gives this assignment, he will see the value of it in the students' reactions. It should be mentioned that in many schools arrangements for typing the manuscripts can be made with a typing teacher. In other schools the students will have had a typing course and will be able to do their own work.

The writers should read their anecdotes aloud to the class. The writer can either stay seated while he reads, or he can stand before the class. The teacher should study his own class situation to determine which method is most suitable. He may decide that his students are not yet ready to stand before their classmates, and so he will permit them to read from their seats. The important thing is to make this experience a satisfying one for the participants. Gradually, they will relax, gain confidence, and be willing to stand and read.

Posting the neatly typed papers on the bulletin board and later fastening them in a clip folder anthology for the reading shelf is the final step needed to reinforce the positive aspects of writing and to emphasize its value.

Storytelling

When most students are asked to write an imaginative story, they find themselves at a loss. The common argument that prevails among students is the claim that they have done nothing exciting or unusual enough to build a story upon. Once a teacher shows them how to find ideas, to expand and to reshape them, to create a fiction, the students enjoy the experience. They take pleasure in the sense of power they have as they order and control characters and events. The method which is described below will lead students to discover the ingredients of fiction in their own lives.

Pre-writing

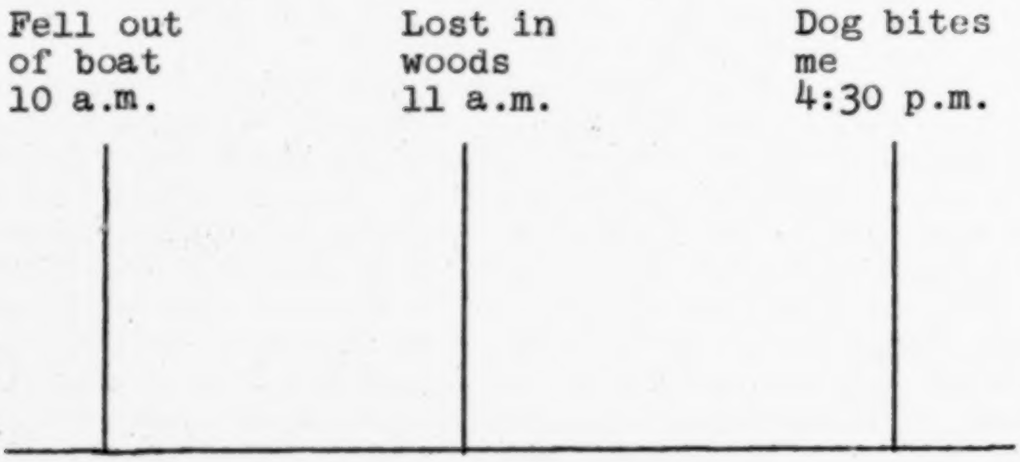
The teacher begins the pre-writing phase by asking the class to explore with him the meaning of the following statement. "Any event occurs in a certain time and place." This statement is written on the chalkboard.

After the class has discussed this statement for a few minutes, the teacher asks the students to volunteer events in their lives that seemed exciting to them at the time those events occurred. He lists these, indicating the approximate month and/or year of occurrence. Five or six events should suffice. Next, the teacher works with the students and lets them arrange the events in chronological order. He draws the following diagram to illustrate the point.

4th grade	I fell out of a boat.
4th grade	A fight after school.
5th grade	A dog bit me.
6th grade	Called to principal's office.
7th grade	Lost in the woods.
8th grade	Winning a contest.

The use of the vertical graph emphasizes the separateness of these events, and students, if queried, will probably decide that such a life as portrayed in the six incidents above is not equal in excitement to the lives of characters in books. They are ready, therefore, to consider the possibilities of selection and compression of events.

At this point, the teacher asks the students to make some slight changes in the graph. He asks them to pick three interesting incidents from the list on the first graph and transfer them to the graph below.



The transition to the horizontal graph is intended to illustrate compression of time and place and to bring students closer to the main purpose of this particular assignment in written communication, i.e., inventing an interesting fiction for the rest of the class.

The student now has the limits of time and place, and he has in his hands a rough map of where he is going; he is ready to work out the details. He is ready to begin his story. The teacher can give the student copies of magazines and ask him to examine the way a modern writer gets his story going. (The Reader's Digest features a first person narrative that may serve as a model for students. The Digest is popular, and students can bring back issues to class.)

Students may find it easier to write a fictionalized account of events in their own lives if they write about themselves in third person. Some may choose to invent a character's name. Both of these devices make the narrative a bit less personal and thus less inhibiting.

Introducing the Tape Recorder

The most effective way for the teacher to demonstrate the value of the tape recorder for a writer is for the teacher to bring a recorder before the students and let them see him actually writing. If they are permitted to witness the teacher's struggle in transforming the sounds and rhythms he hears in his mind onto paper, if they can see the false starts, the changes in direction, the erasing, crossing out, and substitution of words, they are going to be less reluctant and unsure of themselves when they write. Writing, they will see, is difficult for anyone. It requires care and concentration. The positive effect of the teacher's efforts can be heightened even further if he will take his rough draft and project it on the opaque projector or make a transparency for projection. This will allow the students to see as well as hear the complications of the writing process. (See "Teacher Writing Demonstration" in APPENDIX) If the teacher follows through on his story and reads it to the class when they read, he will add even more to his rapport with the students. Note: When the teacher writes for the class, he must not prepare in advance for what he is going to say or follow a prearranged plan for handling the details. It is extremely important that what the students see and hear in this demonstration be real and natural so that they recognize that the difficulties they experience in putting words on paper are in some degree the very same difficulties faced by everyone who writes, and this includes professional writers.

Obviously, the teacher is going to feel unusual pressure as he sits with the tape recorder, talking and writing before the class. This is not a natural writing situation, and he should point this out to the class. However, the teacher's inhibitions will subside a bit as his concentration sharpens and the writing gets under way. The time spent writing before the class need not be long. Two or three paragraphs will make the point as clear to students as three pages. In fact, brevity is the best policy here. When the teacher stops, and he and the class begin to discuss what happened, the teacher should avoid apologizing for the quality of what was written. He should, instead, assume a problematic attitude of involvement with the class and emphasize the fact that now that his ideas are down in rough form, he can come back and revise the portion just written. Students should understand that the teacher as a writer is merely trying at this point to get the ideas out and onto paper.

Again, the teacher's writing problems are especially important for students to see because he is an adult and a teacher. The teacher example gives them insight into the truth about written communication. The teacher example also threatens no child's ego. He can ask students for help with criticism and ideas. He shows them that any writer can use a little help and advice.

The example below is meant to illustrate what might be produced under the conditions described above. The example is authentic and was produced by a teacher with students watching and listening. It is the kind of product that the OAV teacher shows and discusses with the class. It is based upon events in the writer's childhood--events that were really separated by years but which are treated here as though they happened in one day.

First Draft: Teacher Story Sample

> The bees did it. The bees were the straw that broke the camel's back that day. Jack Kendall and I were friends then, and we still are, but events of that day almost ruined our friendship. We were still buddies after our race across the river, and the firecracker that blew a hole in the uphostery of my car made me angry with Jack for awhile, but even that never seriously threatened our relationship. No, now that I think back upon that hectic day, I'll have to give the bees most of the credit for our falling out. Let me explain here and now that Jack was forever a schemer where his father was concerned. It always seemed to me that Jack would have lied to his father even when he didn't need to lie (which, come to think of it, wasn't very often.) There existed, I'm sorry to say a mutual feeling of distrust between the elder and younger Kendall, and this is probably the only reason that Jack lied about the bees that day and got me in dutch with his lying.
>
> The first sign that our day together was going to be memorable came early in the morning. In our usual search for something to do, Kendall and I had made our way to the river. It was there that I decided to have some fun with Jack's biggest weakness, his inability to ignore a dare or a challenge.

As soon as the class has studied and discussed the teacher's opening paragraphs in the first draft, they are ready to begin the writing process on their own. The teacher can initiate the actual writing with something similar to the following remarks to the class:

> The time we have spent using the graphs and the demonstration and discussion of my writing problem has given you the preparation you'll need to write your story. You have been shown a method for selecting and arranging the events of your story, a means for reducing the element of time. You saw how the tape recorder makes it impossible for the writer to forget what he said, and you know that without a recorder it is easy to forget because no one can write down what he hears as fast as he hears it. You are also aware that the tape recorder lets you hear how your writing sounds, and this is good because you and I will want to know how your story sounds before we read it to the class.

> You're ready to begin writing. Move your desks and isolate yourselves as much as possible. Use the tape recorders. The room will be quiet because all necessary conversation will take place in the hall. Good writing takes time and I'm going to give you the next three or four days to work your details into an effective story. Remember that the first step is to listen carefully and get the ideas down. Later, you can make them read better, and you can get the spelling right. You may get started.

Writing

The actual writing, the problem of working out the rough draft, will require three or four days during which time the teacher will work with individuals or small groups. A quiet room is the vital ingredient in the writing act, and so is a sense of isolation. Needless to say, the average classroom situation is such that isolation is next to impossible to attain, and silence cannot be total. Students should be impressed with this fact, and the teacher and the class should agree to make a conscious effort to keep noise and distraction at a minimum while the writing is being produced. It should be agreed at the outset that conferences between students and between the teacher and a student should be held in the hall, or an available adjacent room.

Movable desks, if available, should be moved before the writing process begins. Students should attempt to create as much isolation as possible. They should spread out and get comfortable. The degree to which we perceive "outside" noises determines the degree to which we hear our own inner voice. Recording carrels and the headsets do much to give the writer a sense of privacy, but when students are writing at their desks rather than at the carrels, isolation has to be achieved by having the writers move away from each other.

If the teacher will carry a note pad with him during the writing process, many minor problems can be settled with a note. For example, if a student wants a word spelled, the teacher can write it on the pad and hand it to him. More complex matters can be discussed in the hall.

Using a dictionary and a thesaurus are certainly habits that the student should acquire, but the teacher needs to make the writer see that it is not wise to interrupt the flow of thought with a trip to the reference shelf. If a student does this, he may lose an excellent idea or phrase for the sake of a word. Proofreading and mechanics can be left until a more convenient time. Writing with the tape recorder will, in many cases, prevent the loss of ideas. The recorder is a memory bank as well as a preserver of inflection, tone, and rhythm. When the student is working at the tape recorder his purpose is to get the ideas into language, out of himself, and onto paper. A dictionary is needed at the tape recorder only when the student is polishing his writing and working on a final draft.

At one time or another, each student will probably solicit the aid of the teacher. The normal request of "Will you read my paper?" is to be expected. When this happens, the teacher should sit next to the student and read silently with him while the student reads his own words aloud. The student must always be involved in the OAV process.

Re-writing

The student has known from the beginning of the writing assignment that his main purpose in writing is to shape events in his life into a story that he will read to his classmates. This goal automatically makes him concerned about the sound of his paper, the readability of it. A teacher, with or without a tape recorder, can vitalize this concern during the re-writing period by arranging students in two-man teams. In the team situation, John helps Jim and Jim helps John. Jim reads John's story aloud while John listens. Jim questions ideas and offers suggestions. As soon as John's paper has been dealt with in this manner, the boys shift roles and do the same thing with Jim's paper. On the basis of this team work the papers are revised. (After a time, students working in this fashion gradually learn to adjust their voices so that they are not distracting others. The two-man sessions become private affairs and the participants are inclined to keep their stories secret from the rest of the class so that there is an element of surprise left for the oral presentation.)

The question of mechanics is an individual problem to be treated on an individual basis. In some cases the teacher can simply supply the period or question mark, can write in the necessary homonym or verb tense while the student watches and listens. This is a positive act of assistance on the part of the teacher and can be performed while the student is reading his paper orally and as the teacher listens.

Re-writing should also be teacher-demonstrated to reassure the students that all human beings attempting written communication do re-write, i.e., erase, cross out, re-say, re-hear. The teacher's demonstration should precede student re-writing and again, the result must be visually presented either with an overhead or opaque projector. If a transparency is used, it can be revised while students watch and listen. (Special colored pens are available for this purpose and will, if used, make the teacher's changes quite vivid. The ink from these pens dissolves in water, and the transparency can be used again and again.) The teacher, by reading short segments of his original manuscript and then by reading the revisions scratched in, over, and around the original copy, can bring the re-writing process to the aural and visual experience of every student. Students should be drawn into the teacher's re-writing problems. By asking their advice, by saying to them at various times "Do you see my problem? It doesn't sound right to me. What do you think?", the teacher is illustrating the need of everyone who writes to solicit the aid and opinions of others.

Second Draft: Teacher Story Sample

This is included in order to illustrate the changes that were made in the text of the first draft.

> Jack Kendall and I were friends, then, and we are still friends today, but there was a time when the events of one day almost ended our friendship. I'll never forget it! The whole day was hectic. Our race across the river lit the fuse; the firecracker that blew a hole in the upholstery of my car kept it going, and the bees caused the final blowup. Looking back makes a difference. It doesn't seem very serious to me now, but I still remember the embarrassment I felt when Jack and I had to face his dad, when we got caught in a trap we'd set.
>
> I should explain right now that Jack was a schemer where his father was concerned. It always seemed to me that Jack would have lied to his father even when there was no need for him to lie. (Come to think of it, the occasions when Jack had no need to lie to his father were practically non-existent.) Jack was forever doing exactly what his father had forbidden him to do. So there existed, I'm sorry to say, a mutual and abiding feeling of distrust between the elder and the younger Kendall. Indeed, it was habit that caused Jack to concoct his wild story about the bees, habit that got Jack and me in dutch. I know now that I can't place all of the blame on Jack. If I had been thinking that day I could have seen the trouble flags flying and avoided that final scene in Jack's living room before his father.

> The first sign that our day together was going to be memorable came early in the morning. We had gone down to the river in our everlasting search for something to do. We found nothing there to relieve our boredom, and when throwing rocks in the water became a drag, I hit upon a marvelous idea. I decided to have some fun with Jack's biggest weakness, his inability to ignore a dare or turn his back on a challenge.

The teacher demonstration of the re-writing process (again presented orally, visually, and with class participation) aids the student in his own re-writing. The student is now more aware that:

1. He needs to hear his story again on the recorder or with his reading partner for it must "sound right" to an audience.
2. He needs the opinions of other people regarding his story in order to insure greater success in communication.
3. All people who write, even teachers, do revise original copy.
4. He has a graphic model of what revision looks like.
5. He realizes re-writing is not merely a matter of punctuation and mechanics but essentially an endless reshaping of language in order to attain the highest possible degree of communication, a constant act of listening for a balance of the rhythms and for the proper tonal qualities of language.

Sharing the Written Product

For the student the oral presentation will be the most important moment in the unit. All of his efforts, his planning, his writing, and his reading practice have been intensified by the realization that the time would come when he would read what he had written to his classmates. In the eyes of the teacher, however, the process that produced the student's story is of greater interest and significance than the product, because it is in the "doing" that the student learns, but the oral presentation is important to the teacher, too; first of all because it is important to the student, and second, because it affords the student another opportunity to communicate and exercise the OAV faculties.

In order to provide the most positive atmosphere for this first oral reading, the teacher should insist that each student remain in his seat while reading his paper and offer only positive comments to the reader. The teacher can find something good in every presentation. (See "A Positive Approach to Student Writers: Parts I and II, in this Guide) With one student, it can be a comment on the effectiveness of his reading; with another, praise can be given for the way the story began; with a third, the teacher compliment may involve the selectivity demonstrated in the story. The negative aspects of a student's paper can become mental notes for the teacher to recall when he works with individuals.

During the oral presentations, the psychological sensation that "we are all in the same boat" tends to create positive reception in the listeners, the peer group. The majority will be anxious about their first reading performances and that fact will create empathy. And at the conclusion, after all have read, the teacher can increase each student's satisfaction with his accomplishment by posting all papers on the bulletin board. It might be possible to have a typing class make typewritten copies of the papers. If this can be done, it will impress most students simply because they have never seen their writing in "print," have never seen it looking so good. With many students, the experience of seeing their words typed and posted for all to read results in a more sincere concern for their writing and a deeper commitment to communicating.

Through the use of OAV procedures and with the teacher demonstration, the student realizes that a writing assignment grows out of his own experience and learns that a writing assignment requires pre-writing, writing of first draft, and re-writing of successive drafts. He becomes aware that the real test of a presentation and in what it communicates to others.

Multi-Media

Adolescents today watch endless hours of television programming and many of them feel lost if they do not have a transistor radio with them every day. Television, movies, radio, and records are major factors in the lives of the children who go to our schools, a circumstance which too many teachers frown upon and try to ignore.

In planning the OAV program and teaching units, the Indianapolis teachers conscientiously made an effort to capitalize on this area of student interest and experience. None of the teachers knew much about the format of a radio script, a television script, or a movie scenario; nor were they familiar with the technical terms used by writers and directors in these media. The point, they believed, was not to know more than the students but to confront them with a meaningful problem to solve and then to learn with the students as they set about solving it. The purpose in writing a television script was not to produce a technically perfect script but to create a situation in which students thought, analyzed, looked, and listened more intently than they might have otherwise.

Television is a medium which gives its audience much. When one "participates" in television, he uses his eyes, and his ears. If the medium is radio, the ear becomes the most important sense and the mind must supply images appropriate to the sounds heard. The written page, however, is the most abstract of the three because a reader must create his own sound and construct his own images. Each medium is unique. Each is important. And learning in these activities depends upon the experience and insight that a student gains by comparing one medium to another, by adapting one medium to another, by identifying and attempting to solve the problems thus created.

For a student to read a poem is common enough, but to have the teacher, for example, ask the class to read a poem and then speculate as to how the same poetic feelings might be conveyed through the film or television medium is another matter. Faced with this kind of problem, the student begins to transform words into images, to perceive depth and dimension in the poem. Prior to this moment, the poem existed in the student's mind in the single dimension of the printed word--black on white. Now, however, he knows by way of his viewing experience that the image on film changes from moment to moment; that there is sound, color, and movement on the screen; that in a picture some details are closer and larger than other details in the background. Once this kind of discussion begins, students will argue and offer suggestions as to the ways the details of the poem ought to be treated on film. Students enjoy this approach, and they find it invigorating as soon as they become aware of how much they already know about the various media techniques.

Writing A TV Script

Pre-writing

After watching hundreds, maybe thousands, of hours of television and movies, students have gained extensive knowledge regarding the techniques used by these media to tell a story. All they lack are the special terms that stand for these techniques and some idea of the format of a television script. The teacher can, in the pre-writing phase, give students a short list of terms and show them a transparency of a script. This will make the students feel more secure, more confident. (See "Some Useful Television Terms" and the TV script "Pressure" under the heading Electronic Media in APPENDIX)

There are a number of ways to initiate the writing assignments. The role playing situations illustrated in the APPENDIX offer the students an excellent starting point and characterize the kinds of situations and themes that are available. In some cases students will study the role playing situations and decide to strike out on their own. In other cases they will decide to work with and build upon what has already been provided by these situations. Whether they decide to invent on their own or to work from the samples provided does not really matter because the degree of thought and effort required to write the script is much the same in either case.

The teacher may want to combine script writing with a concern for literary insight. If this is to be done, students are assigned the task of taking a short but dramatic passage from a novel, or short story, and preparing it for the television or movie screen. Students will discover that a paragraph in prose may well become a five page script in the medium of television, and for this reason it is wise to suggest that they choose a moment in the story that is not too long.

Writing these scripts gives each student a great deal of practical experience in using language. Artistically, they must always be concerned with the total impression they are trying to create. However, quite often their lack of maturity and experience will cause them to fail. They will produce scripts which ignore background detail and background sound effects. They will set a scene in which they do not mention the existence of color. They will often treat the actor's stage business in a most general manner. They will, in short, write scripts that leave much to be desired. But they will not do this repeatedly. They will discover important oversights and omissions in retrospect as they read their scripts to the class or act out the stage business in front of the class. They will also strengthen their ability to translate meaning from the symbolic and abstract nature of the printed word to the concrete facets of their own experiences in the world they call real.

Writing

Small groups are the best suited for this type of writing experience. This is especially true if the teacher is giving them their first assignment in script writing. (Later in the year, however, individuals may want to produce their own scripts.) Students, in groups of no more than four, teach each other. What one overlooks, another sees.

During the writing process, there will be much discussion as the group considers each step and the problems it presents. Since movies and television are limited to the square world of the picture's frame, the teacher can take a box (a shoe box or one of similar size) and cut square holes in each end. This device (called a view finder) allows students to experiment with such things as the picture composition, camera movement, and camera angle and/or distance, and by looking through it as they write the scripts, the students improve their abilities to create mental pictures.

Re-writing

The problems inherent in re-writing a script are the same as they are for any writing assignment, but tape recorders are unusually important in this endeavor because they serve to test the sound of dialogue and narration. Students can try the lines they have written to see if those lines sound "right" in delivery, in timing, in context.

Students will also be concerned about matters of format, proper use of technical terminology, clarity of written direction to the actors, and mechanics; and concern for the latter will be increased if the teacher arranges to have the scripts typed.

Finally, the teacher may discover a desire on the part of the students to perform or act out the dramas they have produced. This should be encouraged because much learning takes place during the rehearsals. Whether or not the students perform, the typed scripts should be posted and then put into a class anthology.

Writing A Radio Drama

All of the directions and suggestions for helping students prepare a television script apply as well to the radio script. Many of the problems the television writer faces are the same ones facing the radio writer. But the student who prepares his script for radio will soon find the ways in which the two media differ.

Dialogue, narration, music, and sound effects are the tools the writer uses to suggest imagary and action to the radio listener. Experience (trial and error) is the teacher in this case. Only by playing musical transitions, for example, can the script writer find what he needs. Sound effects are available on record, and if the school has such a record or will purchase one, the writer's task will be simplified. If no record is available, the student must create and tape record his own sound effects. Narration, the student will discover, is also an aid in transition, in filling large gaps between segments of dialogue.

Dialogue conveys information about the character's mood, facial expression, and behavior. Students will be able to see what radio dialogue must do when the teacher shows them transparencies of the television and radio script included under the heading Electronic Media in the APPENDIX. Each script has the same title, "Pressure," and each deals with the same character, the same situation. By comparing the two for instance, they will see, that when the boy breaks his pencil in the television version, the action can be seen, but when the snap is heard on tape the listener must rely upon the dialogue to find out what caused the noise and why it's important in the story. In this case, the snap is heard and then the teacher says, "Why, Chad, how senseless! Breaking your pencil won't solve your problem." With this line the listener can account for the snap he heard and understand the meaning in the context of the action.

Unlike the television performance which must be given without the presence of a television camera, the tape recorded radio script is essentially the equivalent of the radio medium, and thus, a better estimate of the writer's success can be made after the tape has been played for the class. Again, however, the focus is upon process as opposed to product. The finished script and the taped performance, if judged by professional standards, will appear to be inadequate and amateurish, but the important questions are: What did the writer learn by his failures? His finished script makes apparent only those shortcomings he was unable to see or avoid. The problems the writer met in the writing process, problems he solved, cannot be seen in the final version. To ignore the process and judge the product is to ignore learning and condemn the writer for what he has yet to learn.

Writing TV/Radio Commercials

Students are very receptive to writing, recording, and performing commercials because they see opportunities here to have fun, to entertain one another. The same approach discussed above applies to writing commercials. The commercial, however, is less demanding in part because it is shorter in length and it takes less time to rehearse and record. It is better suited to being an assignment for individuals than the longer, more complicated TV script.

Pre-writing

Models of commercials can be taken right off the air. The teacher can take a tape recorder home and record the audio portions of television commercials. He can also record radio commercials. These recordings can then be heard and discussed by the class before they set about writing their own commercials.

The pre-writing discussions should center around the power of words, and the taped commercials will demonstrate this power as it is used to get people to buy products. Students will also be alerted to the various styles of delivery in commercials. Some commercials use voices that are sincere and serious in tone. Some are light and flippant in style.

Each student will have to choose a product he wants to "sell." He can get ideas for this by thumbing through magazines. The student will also have to decide upon questions of staging, setting, characters, and dialogue. If his commercial is to be prepared for radio, the video considerations will not, of course, be necessary, but the student will have to think about sound effects and music. Once he has a general idea of what he wants to do, the student is ready to write.

Writing

Students will find that as they write dialogue and narrative, they will feel a need to test it out and see how it sounds, and they will use the tape recorders to help them.

Re-writing

As always, tape recorders will be vital in the re-writing phase. The student, while rehearsing his script and reading it over and over, will see the need to change the script, and to attend to the matter of mechanics.

If the script is for television, the writer will choose a cast and stage the action just as he would for a camera. If the script has been written for radio, the writer can prepare a tape recording.

The performance of the script is a very important matter because it is the moment the writer has been waiting for, working for. The response of his peers ot his script is more than a reward for his efforts. It is a final learning opportunity for the writer. During the performance he will observe the reactions of his audience to see if they match his expectations. In those instances when the audience does not respond in the manner the writer imagined they would, he will take note and begin mentally to analyze his failure.

8/mm. Movie

Just as television has had a tremendous influence upon young people, so has the medium of film. And while the two media seem to have much in common, e.g., the elements of sight, sound, action, there are certain advantages in making a film that cannot be had in the TV medium. First of all, there is the practical matter of equipment. The inexpensive movie camera can be found in many homes today, and students and teachers can make arrangements for using these cameras, projectors, and editing units. Television tape equipment, however, is more expensive and few schools at present have such equipment. A comparison of the technical aspects of the two media also gives the movie the better advantage. Editing TV tape properly requires electronic machinery. Editing film can be done with an inexpensive film editing machine, one that permits the editor to see the frames in still and in motion. Film also adds the dimension of color and the video tapes are black and white.

Teachers considering this activity for the first time are likely to be a bit apprehensive about it. They might assume that a course in film making is needed in order to implement the project with students. Again, however, the emphasis for both teacher and student is upon learning by doing, upon learning by seeing mistakes, upon process more than product. The film is a way of communicating and the camera a way of perceiving. Editing film and splicing it involves students in such matters as organization, transition, and moods. Looking through the eye piece of the camera teaches one to consider such things as detail, distance, proportion, and contrasts. Learning occurs in retrospect, not in the doing, but in the re-doing.

If a teacher sees the value in having students make a film and wants to try it with the class, his first concern will be for direction. He will want to know what kinds of stories or themes can be used for filming. In the pages that follow, a

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teacher describes a film project undertaken by her students. The interest in making this film grew out of a classroom discussion of poems which were projected on a screen. Students were asked to read the poems and then try to imagine how the images in the poems might appear on film. The discussion, in this case, was so compelling that several students decided to try to make a film based upon a short poem entitled, "Apartment House" by Gerald Raftery (contained in Reflections on a Gift of Watermelon Pickle, Dunning, et al., Scott, Foresman, 1966). The following story of their project is told by the teacher.

> In making a movie of "Apartment House," six volunteer students and their teacher met one day after school to plan the shooting. The first line of this poem compares an apartment house to a filing cabinet. The students decided to use a filing cabinet in the classroom and to shoot that segment after school. The second line suggests that people swarm into and out of apartment houses as bees swarm into and out of their hives. For this, the students wanted to take pictures of various apartment buildings, old and new. This they would shoot on a Sunday afternoon. The third line of the poem compares each apartment in a high-rise building to a cell in a honeycomb. Students wanted pictures of beehives and of bees swarming in and out of a hive. This also was part of the Sunday afternoon project. They also wanted to shoot pictures of the feet and legs of people going into and out of apartment houses. The last line of the poem implies that although all apartments are the same and very small, people call them home. The student film makers thought they might be able to get pictures of students at school to fit that spot.
>
> On Sunday afternoon, the teacher picked up the six students and they drove to one of the chosen apartments. The students made several dry runs with the movie camera, trying different distances and different angles of shooting. The teacher was a spectator, although she served as a consultant when asked. The students took turns shooting pictures of the building. The group repeated this process at other apartments. Balconies on one apartment building suggested a honeycomb effect, and the students tried to capture this on film. The actual construction of another building also suggested the honeycomb effect, which they tried to get.

Bees and beehives were next on the agenda. This required a drive into the country. To the amusement of the teacher, several students did not know what a beehive looked like. The teacher provided a description and asked the students to watch for hives. A sudden yell of "Beehives" meant leaving the highway and driving up to a farmhouse. The teacher asked for permission to take pictures of the beehives. Permission was granted, with a caution to stay twenty or twenty-five feet from the hives. At this point, the students proved their sense of fair play by suggesting that since the teacher had not taken any pictures yet, she should now get her turn. They further encouraged her to get closer and closer to the hives, up to about three feet, so that they would have good pictures of the bees entering and leaving the hive. Fortunately, the bees behaved well that day.

Before school one morning, one student took pictures of the legs of people coming toward the school. At the end of the day he shot pictures of people leaving the school.

Another afternoon the students met to shoot the filing cabinet sequence. As they became involved in this, the students had more and more ideas. They shot pictures of a closed filing cabinet. They zoomed in on a file drawer opening, showed the file folders, and faded out on a piece of black paper at the back of the drawer. Then they decided to have two students flip file folders forward as one student operated the camera. This led to the idea of credits for the film. They put the name of each student in the group on a file tab, and moved them forward slowly as the camera operator read each name with the camera.

All of this picture taking used up two rolls of film. The processed film then had to be edited and spliced to make the pictures tell the story. The school did not have a film viewer and splicer, but the father of one of the students did. Individually and in small groups after school, they viewed the pictures, cut out the weak parts, and spliced their story together. The teacher gave the students two forty minute class periods, under the supervision of a teacher assistant, to make last minute changes and to practice reading the poem effectively as the picture rolled. During this process the students expressed considerable dissatisfaction with the finished product: Section of film was upside-down and backwards. The teacher had done this. Another segment was too long.

> The final activity was the showing of the film to two classes. One student operated the projector which the teacher had brought from home. Another student read the poem. All of the students in the group discussed the problems they had encountered, the time involved, things they didn't like about the film, and some of the things they had learned throughout the whole process. Their final unanimous statement was "We'd like to do this again when we have more time so that we could do a better job."

Some students worked with considerable enthusiasm at writing movie scripts for scenes in Dicken's Great Expectations. Others did a script on the Langston Hughes poem, "Florida Road Workers." Both scripts have been included under the heading "Two Movie Scripts" in the APPENDIX. Neither of these scripts were committed to film. The purpose of writing the scripts was to engage the student's efforts and his imagination in the creative process of translating from one medium to another.

One final word: Poems selected for filming should be short and the images and other details must not make impossible demands upon students. Obviously some poems would require sophisticated or exotic settings and properties or special technical equipment.

Poems serve to introduce students to the possibilities of the film, but the students may eventually decide to try other things with a camera. They may invent situations similar to those used in the old silent movies. For example, they might do a film called "The Hero" in which a boy rescues a girl's cat from a tree and is then kissed by the lady in distress. They might try a film essay on the theme "Shoes" or "Hands." In this case, they would want to say something significant about their topic. They might also coordinate a taped narrative to be played as the film is shown. Pantomimes can be invented. Allegories can be filmed. The possibilities are numerous. The ideas will come from the students themselves once they discover that they can use the film medium as an effective and exciting way to communicate.

Writing Poetry

The following technique has been used successfully with students. Teachers found that students were positive about this experience and took pride in their accomplishments. When students are asked to follow this step-by-step process, they are being led to discover much about themselves, the nature of their language, and nature of function of poetry. It would be misleading to imply that this technique has the limited purpose of preparing students to do the dreary busy work commonly associated with "teaching" poetry. There is no need here to intellectualize poetry into "subject matter," no reason for an after-the-fact analysis and vivisection of a finished product. The process of making a poem is far more important in this assignment than the business of making a statement about a poem.

This is not to say that after having this experience the individual student will know nothing more about poetry. On the contrary, he will feel more at home with the genre. Once the poem is done, the student will be ready for, and more receptive to the teacher's introduction of such terminology as metaphor, rhyme scheme, meter, alliteration, etc. He will be ready for this because his experience as a writer of poetry will have provided him with pegs to hand the terms upon. The teacher, then, can direct him to his own poem and to the problems he had in creating that poem. The possibilities are endless for increasing the individual's awareness and understanding about poetry, for seeing, feeling, and thinking, about words and their subtleties, and for recognizing form and its relationship to meaning. The teacher will see opportunities every day with every student.

Pre-Writing

The pre-writing phase involves some discussion regarding description and the business of seeing detail. There is also a question whether the teacher should inform the class that they are going to write a poem or whether he follows the steps without mentioning poetry. The latter course is perhaps the better because experience has shown that students believe rhyme to be an indispensable factor in making a poem. As a result, they abandon natural and sincere lyricism in favor of stilted rhythms and "June-Moon" rhymes. If the teacher follows the steps below, the students will express themselves freely and concisely, whereas if they are told at the beginning they are about to write a poem, many students, fearing failure, will tighten up.

Incorporated in the steps listed below are models of the progress made by one student as he went from prose to poetry. These models serve well to clarify and to illustrate the process and the problems that crop up, but the teacher must constantly supplement the standard models with the work of his own students. Every time a student revises a two-word phrase or inverts the pattern of a line or substitutes a strong very for a weak one, the teacher should use the new construction to illustrate the process to the class. This will give the class direction, insight, and motivation, and it will increase the writer's self-confidence. (The sequence of sample drafts shown below are included in the APPENDIX in the section entitled "From Prose to Poetry" and may be used in transparency form. The APPENDIX also contains copies of poems written by students.)

Writing

The teacher initiates the project by asking the students where they are. They will report that they are in school, in an English class, in Room 204. He asks them if they would like to escape. The answer will be affirmative. He tells them that while he cannot allow them to make a physical exodus, he can provide them with a rather easy and sure-fire method of defying time and space. He suggests to them that they can travel with their minds in a daydream kind of transport. He asks each student to choose a place that he knows rather well, one that he can see in his mind when he closes his eyes. The teacher can illustrate this for the class by choosing to visualize a familiar place in the country or by a lake. He can ask the class to be quiet for a moment to allow him to think and to see with his with his mind's eye. As the details come to mind, the teacher can record them on the chalkboard. He can be as prosaic as he wants to be:

> I am standing on a small iron bridge which crosses a stream in the woods. The trees arch above the bridge and the sunlight coming through the trees forms a mottled pattern, dark and light, at my feet. Looking to my left, I can see the stream and hear it bubble as it moves into the darker shadows beneath the trees. The greens in the shadows are darker than those near me in the sunlight. The moss on the rocks is dark green, and the sand bordering the stream is patterned by the patches of filtered sun. The stream and the moss, and the wet rocks seem cool. Through the distant summer afternoon comes the buzz of an insect.

The teacher must try to illustrate the attention that must be paid to detail. He must report what he sees if he looks at his feet, what he sees if he lifts his head 30 degrees and looks to his right, what he sees if he lifts his head 150 degrees above. He must try to incorporate details of color, sound, movement, size, relationship, texture, and shape. His aim must be to re-create as literally as possible the details of the scene that is in the mind. The teacher might, after writing his detailed description on the board, list on the board the categories above (color, sound, etc.) to aid the students. Each student can then choose a place known to him and write his own collage in prose.

After the students have produced the first prose statement, the teacher makes a transparency of one or two of these statements and shows the other students. Some will finish before others, and some will fuss because they "can't think of a place." The teacher uses the work of those who finish first to motivate and guide the slower ones. He works individually with students who are stumped. These students usually are trying too hard, and the teacher, by sitting with them and asking questions about their "place," can prove to them that they have all the details they need if they will just relax, *see* them, and report them.

The teacher lets a day or two go by after the students have produced their first version of the descriptive sketch. The passage of time brings them back to the paper with a fresher, more objective, frame of mind. After a day or two, the teacher may introduce the students to the steps that will lead them in the revision process which takes them from prose to "poetry." The "steps" are shown in the work of one 9th grade boy who, after five revisions, produced his finished poem. The steps illustrate such concerns as: 1. word choice 2. word combinations 3. form in the lining-out process 4. selection/elimination of images 5. sound, sight, movement, etc. *Again, the teacher should take every opportunity to supplement the models with work actually done by the students*.

The remaining steps are given below:

The teacher might begin to emphasize that written communication should appeal to a reader by allowing students to read each other's presentations at every step along the way. He shows and discusses the Examples 1 and 2 and the changes made:

Example 1 (The First Draft)

> As I stand here I see a roof. Above the roof, there is a mountain. The sky is blue, and there are several clouds floating by. As my eyes move down, I see a white building. The building has three doors. Two doors are open. As I look inside I see a black horse that swings his tail to keep the flies off. There is a brown saddle hanging between the doors. In the corner is a wooden bucket with oats in it. There is also a chair with a broken back. On the chair, there is a sack of grain.

Example 2 (The Second Draft)

> Above the roof looms a very large mountain, blue sky, feather-like clouds. White is the building and small, with three neat wooden doors. Inside the open door stands a black horse. He swings his tail. Flies swarm. An old, brown, Spanish saddle hangs between the doors, and an old wooden bucket lies beside a broken-backed chair. Nearby a torn sack of grain spills gold upon the floor.

The teacher gives the students a class period to work on sharpening and tightening their description. (The same process shown in Examples 1 and 2.)

The student should now be ready to adapt his prose statements into poetry. This activity should produce the first indication to the student that he is writing poetry. The lining-out process may, for some, not even suggest this end-product. But the teacher should allow the student to arrive at his own conclusion as to what his product is, that is, what he is writing. It is probable, though, that he will need no one to tell him that he is writing a poem after this step has been completed.

Lining It Out

The teacher displays Example 2 again to the students and reviews briefly what they did in the last step and then displays Example 3 and asks them to find the main difference between Example 2 and Example 3. If they hesitate, the teacher asks them how the writer changed the form of his presentation from Example 2 to Example 3.

The teacher can display these examples by superimposing one over the other so that the student's eye can move easily from one example to another, or the versions can be typed side by side on a single sheet of paper and then made into a transparency. This format also allows the students to see the poet's changes from one version to the next.

The teacher asks students if they can see how the writer arrived at breaking up the sentences in Example 2 to get the lines in Example 3. Each student takes a sheet of paper and makes his own breaks, his own lines. This will involve him in using his ear and hearing his own phrasing. (This is done before the teacher shows the transparency of Example 3.) The teacher identifies students whose lines differ, and copies their work on the chalkboard. Then he has the students read aloud the various versions and discuss the effects.

Example 3 (The Third Draft)

Above the roof
Looms a very large mountain--
Blue sky,
          feather-like clouds.
White is the building and small,
With three neat wooden doors.

Inside the open door
Stands a black horse.
He swings his tail;
          flies swarm.

An old, brown, Spanish saddle
Hangs between the doors,
And an old wooden bucket
Lies beside a broken-backed chair.
Nearby,
        a torn sack of grain
        spills its gold
        upon
            the
                floor.

The teacher should impress upon the student that any division of a sentence is all right if it follows the natural breaks of the spoken presentation. There is no single way to do this, and the student should not worry about being "wrong."

The students are now ready to break their prose statements into lines like those in Example 3.

Students will feel more secure if they are allowed to help each other in this activity. The teacher helps the more reluctant students by showing them individually how the lining-out process works. When the student has finished lining-out his prose statements, he should be able to deal with word images with a new perspective. He can begin to polish his poetic statement. Examples 4 and 5 demonstrate the process and possibilities of polishing. These examples are included to demonstrate the process and are not intended to be presentations of models that the students must follow.

Example 4 (The Fourth Draft)

Above the roof's angle
Looms the MOUNTAIN--
feather-clouds cluster
in the robin's egg blue.
White is the building and small.

An open door--
Flies swarm in the sunlight,
And inside, a HORSE
 --blacker than the shadows--
          switches his tail.

Above the roof's angle
          looms
             the
              Mountain.

The Spanish saddle bulges from the wall

While a wooden bucket lies on its side
And yawns at the broken-backed chair.
A torn sack of grain spills its gold
Upon the floor
with a whisper.....

Example 5 (The Final Draft)

A worn Spanish saddle
Bulges from a wall.
A wooden bucket
Lies on its side
And yawns at a
Broken-
Backed
Chair.
A torn sack of grain
Ticks its gold
To
The
Floor.

Re-Writing: Polishing the Product

The teacher shows Examples 4 and 5 to the students, and they compare one to the other in order to find the specific differences between the two. They discuss the changes that they like and those they dislike.

After discussing the possibilities of changes, revisions and additions, such as stronger word-images, stronger verbs, different line patterns, and better titles, students begin to polish their own poems. Again, they can help each other. Since most now look at their word-picture statements as being as good as they can make them, one fresh outlook from another student may suggest further alternatives to the writer and convince him that his statement might be improved even more. The teacher can also keep students at the business of polishing the poems. Using an overhead projector to display the students' word-picture statements before the class, the teacher allows students to criticize and make suggestions for each statement shown. The teacher plays the role of critical advisor as he queries the individual student on the possibilities of revising his statement, but there is undoubtedly a limit to the amount of time a student wants to spend revising, and to the number of possibilities he will be able to see during revision. The teacher should be sensitive to the individual student's capacities and patience.

Once students have completed the final draft, the teacher dittoes an anthology of the poetry for each member of the class, and then each poet reads his own poem aloud for the class. To see his poem in print and to receive praise from his teacher and his comrades for a job well done gives the student a sense of real accomplishment. He has written a poem. With the "hard part" of writing poetry out of the way, the teacher will find students more relaxed when they read poetry. They will read it with greater sensitivity and understanding because they have gone through the process of writing a poem.

Illuminating the Manuscript

The teacher can make the poetry writing experience even more satisfying for the students by offering them an opportunity to illuminate their individual manuscripts. A sample poem, illuminated, can be found in the APPENDIX, and the steps to be followed in the illumination process are also provided in the APPENDIX. In preparation for this activity, the teacher will need a supply of art paper (the type used with water colors) and he should have access to a typewriter which has oversized (primary) type face. A trip to the library to find books in script letters, or a consultation with an art teacher will supply the teacher with information about the kinds of script that can be used. (An ideal source, because it contains examples of a wide variety of script styles, is, Speedball Textbook for Pen and Brush Lettering, The Hunt Manufacturing Company, 1405 Locust Street, Philadelphia, Pennsylvania, 19102)

The teacher first types the poems onto the art paper with the special typewriter. He does not type the first letter of the first line of the poem since he must leave room here for the student to draw (in black ink) a rectangle and his letter inside the rectangle. Once the poems have been typed onto the art paper and the rectangle and letter drawn by the student, water colors will be needed. Each student creates a color scheme which suits the mood or theme of his poem and one that makes the illuminated letter stand out. When the painting has been done, the illuminated manuscripts are displayed about the room or in the halls. These illuminated manuscripts make an unusual and memorable addition to a school arts festival and most students want to take their work home.

Writing Song Lyrics

Teachers and parents of adolescents are more aware than the general population of the affinity that adolescents have for popular music. Students buy record albums and tapes, attend pop music concerts, and listen to the "top twenty" on the radio. This widespread addiction to music creates a ready-made opportunity for the teacher who wants students to write and have meaningful experiences with thought and language.

Pre-writing

To initiate the writing activity, some time must be given to the exploration and discussion of popular songs and ballads. In order to examine such questions as: (1) What songs are currently popular and why? and (2) What are the songs saying to us or about us? The teacher will have to obtain the records themselves and make transparencies of the lyrics being sung. Securing records is no real problem in most cases because students will be delighted to bring their own. Magazines such as Hit Parade and Song Hits are on every newsstand and cost between twenty-five and thirty-five cents. They contain the words to the latest popular songs. If such magazines are not used, students can be assigned to sit with a record player and transcribe the lyrics of the songs that will be heard and studied. Transparencies can then be made of these transcriptions. (The APPENDIX contains transparency masters of lyrics actually written by students, and the teacher may want to show these.)

As students listen to the songs and study the lyrics they are asked to categorize them in terms of meaning or message. During this part of the discussion, individuals can be asked to read aloud the lyrics on the screen. This practice sharpens student perception of the words and meaning separated from the music and makes them aware of the message of the words. Some songs, they will find, protest injustice; some tell stories; some express feelings. Students will be able to construct their own categories. Certain songs will, of course, be more popular with the class than others, and as soon as these are identified the teacher can initiate the second phase, the writing phase.

Once students are informed that they are to produce a set of lyrics that can be sung to the music they heard on one of the records, they will want to study the music and words more carefully. The music will help them gain a strong sense of rhythm, and this, in turn will aid them in producing the lines of their song.

Writing

Each student's ear will guide him during the writing phase. Students will write and tape record the lines of their songs, and they will, from time to time, refer again to the musical composition on the record. Their major concerns will treat the questions: (1) What do I want to say in my lyrics? and (2) What is the rhythm which controls the form?

Re-writing

As soon as each student has produced a rough draft of his song lyrics, he is ready to use the tape recorders to solve problems. He will, for example, locate a line in his song where the rhythm sounds incorrect. The writer will solve his problem, perhaps, by replacing a three syllable word with another of two syllables. His ear will also key him to the matters of accenting and phrasing, and he will experiment, whether he knows it or not, with such language phenomena as consonance, assonance, and alliteration. Following the forms of the original lyrics will also lead some students to recognize the nature and function of repetition and the unifying character of a refrain. Some students, in the privacy of the recording carrels, will sing their lyrics softly to see if the song fits the music.

Sharing the Product

The final copy of each student's song should be perfect. The teacher and student teams can work to correct spelling and mechanics, and the songs can then be typed onto ditto, made into transparencies, read to the class, sung by the class, posted on bulletin boards, and placed in class anthologies. The teacher will find that when the "word" gets around school that a class is writing lyrics for popular songs, many students will make a special effort to come to the bulletin board displays to read what the students have written. Added student satisfaction with the song writing experience can be gained if there are musicians in the class. If the teacher can find a student guitarist and get him to play some of the songs while the class sings lyrics they have written, they will enjoy it.

Using Comic Books

Using comic books provides students with opportunities to deal with problems of the sequential development of dialogue in narrative action. This activity and its success is predicated upon the truism that "there is more than one way to skin a cat."

First of all, the mere appearance of comic books in the classroom assures student interest and attention. Second, working with these materials permits the students to have a creative writing experience similar to that experienced by authors of short stories. It also provides them with continued experience with OAV procedures through their work with pictures and dialogue.

A chronology for this experience is as follows:

1. The teacher buys two copies of the same comic book.
2. He chooses a short episode. (Caution: He should examine the books before he buys to be sure that the dialogue in any given frame is not too heavy--that dialogue appears in only one or two "balloons" per frame.)
3. He uses a razor blade to cut the dialogue out of alternate frames. He cuts the same story out of both editions because in cutting dialogue from the first page, the second page is ruined. (He makes sure to save these cut-outs. They will be needed later.) The teacher may find in some cases that he will have to preserve enough of the beginning narrative to give the students a fair idea of the general story direction. He glues the comic book page on white typing paper so that the missing "balloons" appear to be blank white spaces.
4. Using the opaque projector, the teacher lets the class see the story with omissions. (If no projection device is available, it is a fairly simple matter to prepare enough of these to provide small student groups with copies.)
5. Dividing the class into small groups, the teacher has each group write dialogue to replace the words that have been cut out of the episode. It is useful for the teacher to ask the class to discuss briefly the clues in the comic frames that 1. indicate the amount of dialogue they can supply (size of the balloon); 2. control the ideas they can logically express (the cartoon animation and the dialogue before and after the blank balloons); and 3. determine the tenor of the dialogue. (For example, over-emphasis on exclamation: "Hey!", "Ugh!", "Yeow!", and even "Up she goes!)
6. After the necessary time has been spent and the groups are ready, the teacher has one member from each group read the story that is on the screen and read in "character" what his group has written. He asks the class to discuss these creations in the light of logical sequence.

After the class discussion, students will be interested in comparing their creations with the ones the author created. Therefore, at this point, the teacher can take a moment to insert the dialogue he cut out of the balloons. Students should be encouraged to examine this original dialogue to see the degree of similarity between their ideas and those of the comic book author. The teacher should make clear to the students that his comparison is meant to measure the ideas expressed and not the words used to express these ideas.

A Different Twist

The teacher might make additional demands on the student's sense of logic by arbitrarily placing the cut-out dialogue in the wrong slots. He should be prepared for the protest that will result as the students protect the sense of sequence.

From Picture to Narrative

The experimentation with dialogue prepares the students for the next step with the comic books. The teacher decides at this point whether the coming experience should be done again by small groups or this time by individuals. The object in this case is to translate the necessary detail from a medium which succeeds by using pictures to a medium of written narration which uses words to create pictures.

The comic book experience continues as follows:

7. After the discussion of the dialogue invented by the groups, the teacher poses the problem of turning the same sequence of episodes into written narrative. If they are hesitant or confused, he can give them a push by suggesting that they try the oldest and most familiar story beginning, "Once upon a time." To illustrate: In one of the episodes of a Three Stooges comic, the first frame of the story shows a stagecoach standing in the street of a Western cow town. Moe and Larry are in the driver's seat and Curly-Joe is waddling to the coach carrying the strongbox. Curly hands the strongbox up to Larry and the three of them drive away. The frames contain bits of dialogue that suit the ongoing action. But this dialogue is ignored by a student who restructures the situation into narration. He writes something like: "One day (Once upon a time...) Moe, Larry, and Curly-Joe had the job of driving a stagecoach and delivering the gold. Curly, as usual, had to do most of the hard work. He took the heavy strongbox and carried it to the stagecoach while Moe and Larry watched..."

Once the students have seen that it is possible to tell the same story in a different medium, they are ready to consider the aspects of the medium before them.

The writing may now begin, and the students should understand that their products will be read to the class, shown on the overhead projector, and posted on the bulletin board. A brief discussion should follow the conclusion of this writing experience and it should center upon the problems confronted during the writing and upon the insights gained by transforming the comic book method of storytelling to suit the requirements of the written medium.

Teachers have found it difficult to foresee all that is likely to happen in this exercise. Questions arise about writing dialogue, and confusion sometimes exists among those who are inclined to narrate. Critical powers are brought to bear as the groups look at the screen and compare each other's contributions. The important thing is that the focus and thinking in the class is upon the problem, and this requires the student to use all that they know, or can sense, about sequential development of dialogue and narrative action.

Student Writing and the Still Camera

Making a still camera a part of the equipment for the English classroom gives the teacher additional opportunities to make writing interesting and challenging for the students. The descriptions of the camera assignments that follow are quite detailed and the teacher will have no trouble implementing them. The educational value of camera writing assignments is to be seen first of all in the fact that they are new and different, and that therefore students find them appealing. Second, using the camera places a premium on seeing; not upon the indiscriminate vision which most people use most of the time, but upon conscious and careful use of the eyes. Experience with the camera heightens each student's ability to see, to recognize contrasts, to perceive patterns, and to understand the relationships between symbol and reality.

Equipment and Procedures

The English teacher who wants to try this innovative writing assignment with his students need not be an expert in photography. Here, as in the TV and radio writing assignments, teacher and students learn by doing, learn by making mistakes. The camera used can be a typical snapshot model, simple to operate and inexpensive to use. A teacher is very likely to own such a model, but if not he will find that a number of students own or have access to a camera. The cost of film and developing can either be paid by the school or by each student contributing a few cents.

Pre-Writing

Through discussion and examples, students must be made aware of what is expected of them. The teacher should select a picture from a magazine or an artist's portrait, show it to the class, and discuss with them the idea that the picture represents arrested action, that presumably something happened to the figure in the picture prior to the moment shown and that the action would naturally continue after that moment. The writer's task is to invent a narrative that either begins with the moment shown in the picture, begins before that moment and works beyond it, or ends with it.

The teacher might, for example, find a picture of a girl and her horse. The girl in this case stands beside the horse with her hand holding the reins, the other patting the horse's nose. The girl is smiling.

The teacher might begin a narrative with:

> "Rose Mary stood there patting Hurricane, talking to him, and making him gentle. In a few minutes, she would have to ride him before hundreds of people."

The teacher might begin a second narrative with:

> "All her life Rose Mary Hawkins had wanted to own a horse."

The students will quickly see that the first narrative begins with the moment shown in the picture, while the second gives the impression of beginning before the picture. In the latter narrative, the action captured in the picture may occur in the middle of the writer's story or it may become the final scene.

After discussion and consideration of these storytelling techniques, the teacher explains that in the days ahead he wants each student to pose for a picture. The student may, if he so desires, invent a costume for himself and use any props he needs. After each student has posed and has his picture taken, he will write a third person narrative about the character he has portrayed. Like the teacher's sample narratives and those included in the APPENDIX, the student's narrative can begin with, include, or terminate with the moment shown in the picture. Like other writing assignments, this one, when finished, will be read for the class, posted with accompanying picture and then preserved in a class anthology.

Writing

The time that passes while the pictures are being developed can be used for other things. The delay is beneficial because it gives the writer some objectivity (some distance in time) in regard to the "person" in the photograph. Once the writer has the picture and can be shown the sample of this type of narrative that is contained in the APPENDIX, he is ready to begin writing. (See "A Star for Tomorrow" in APPENDIX.) The tape recorders afford him an opportunity to invent and test dialogue and to create transitions. He can also have the help of a classmate during the writing and re-writing phases. Two-man teams can read the stories to each other.

Re-Writing

Once the writer has a rough first draft, he is ready to begin the task of reshaping and refining his story. Constant re-reading into the recorders will allow him to hear the rough spots. He then asks a classmate to read the manuscript to him. As he listens, the writer notes places in the manuscript where changes are needed. Finally, conferences with the teacher help him get the paper ready for the class presentation.

If at all possible, these stories should be typed and the picture and text placed in a class anthology. As always, the narratives should be read aloud before the class. If given the opportunity, students may decide that for a change it would be fun to trade papers and have someone else read a writer's story aloud.

Teacher Insight: An Added Facet

The fact that a student uses a picture of himself as a means of creating fiction will give the perceptive teacher an opportunity to understand better the hopes and aspirations of each individual. The teacher will, in reading the stories, discover much about the way the students see themselves. Because the third person gives each student a chance to abstract himself from the person he has invented, the threat of confronting or revealing himself is lessened. The teacher will find, for example, that a girl who secretly feels alienated from her peers will have her picture taken alone in a setting that suggests isolation, and her narrative will suit the mood of the picture. In many cases, the picture-story creation will confirm the teacher's insight into student motives and desires, but in some instances the assignment will increase the teacher's ability to understand a student and communicate with him.

Students Using Cameras

Individuals can be given additional imaginative projects involving the use of a camera. Students may decide, for example, to write a story which incorporates a number of posed shapshots. They may want to try for a picture which emphasizes a particular mood or serves to answer the mood set by a poem they have read. The latter activity can be built into an oral reading of the poem as the student's pictures are shown.

Magazine advertising makes careful use of setting. Cigarettes are sold by posing young active couples in scenic outdoor settings. Some luxurious automobiles are posed before elegant homes or restaurants. Students, like their elders, do not necessarily analyze how the advertiser attempts to condition them by these associative techniques, and the teacher who wants to increase the student's ability to see and to analyze the world he lives in, will begin to accomplish his goals by encouraging students to photograph settings or "products" in settings and, in effect, prepare their own magazine advertisements. Once the student has completed his advertising layout, he can present it and explain it for the class. This kind of assignment increases perception and lessens the tendency of students to be victims of advertising techniques.

Cost and Efficient Organization

Incorporating photography into the English classroom as a stimulus for writing does involve some expense and some consideration must be given to efficient implementation. The cost of developing film is greater than the cost of film, but the expense is minor considering the interest and effort this assignment creates. If the school cannot pay the costs, students will very likely be happy to chip in a few cents each. The efficiency of managing the picture taking can be increased if students will bring more than one camera. This simply reduces the time required to photograph each member of the class.

Reading to Students

The Value of Reading Aloud

In addition to the fact that students find pleasure in having stories and poems read aloud to them, teacher readings are beneficial in a number of other respects. First of all, the teacher's reading gives each student some encouragement to try his own hand at oral reading, and provides him with a model, a starting point, for emulation and experimentation on the tape recorders and before the class. Listening to a teacher read gives the student the sensation of hearing the structured language of the printed word take on the more basic characteristics of the spoken word. It's a matter of reminding students of or reacquainting them with the subtle relationship between the spoken language and the written.

On some occasions when this activity is being done, the teacher reads and the students listen without the text. On other occasions, students have copies of whatever the teacher is reading and subsequently coordinate the printed words with the inflectional patterns of the teacher's voice. The teacher's oral delivery transmutes print from the graphic dimension before the student's eyes to the tri-dimensional coordination inherent in the OAV processes.

The Problem of Selected Materials

Choosing stories and poems to read to the class presents the OAV teacher with the same problems that he would have in choosing materials that students are to read silently and individually. The selection must, of course, be relevant both to the theme and to the interest of the students, and the selection must have action that unfolds rapidly. But the selection of material suitable for oral reading involves one additional criterion. It must contain elements of drama. It must have a quality in its style which makes it possible for the class listeners to follow and understand it. Stories, for instance, that rely upon inner psychological conflicts are generally too involved to be comprehended by listeners, especially listerners who have no text to follow. On the other hand, first person narratives and stories that make use of dialogue have a much greater success when read aloud. "The Secret Life of Walter Mitty" is a perfect example of a suitable selection.

Poetry should be read to students quite frequently, and the same criteria cited for selecting stories applies to the business of choosing poems to read: 1. The poem should relate to the theme, the interests, and maturity of the students. 2. It should move at a fairly rapid pace. 3. It should lend itself to the oral delivery. Narrative poems, poems with dialogue, and poems that emphasize an intense mood or tone are the best suited to this practice.

Reading poems to students prepares them to read poems for themselves and others because again the teacher's interpretation gives them some degree of security. It becomes a model which guides them. The teacher will discover that if he reads six or eight poems in order to prepare students for their own individual readings, a significant number of the students will choose to read the poems they have heard him read. This is especially true at the beginning of the year when the students are new to the classroom and inexperienced in the matter of oral reading.

The Preparation For Reading Aloud

Before reading aloud to the class, the teacher will want to hear his voice as it sounds to others. There are several ways of doing this. The ideal way, of course, is to practice with a tape recorder. If this is not possible, the teacher may achieve a similar effect by closing off one ear with the palm of his hand as he reads aloud.

If hearing his voice on tape is a new experience for the teacher, he may find the mechanical reproduction different from his expectations. This is a common reaction. However, in time he will grow accustomed to his oral patterns. Listening to himself will not only give him insight into his own oral effectiveness but will also increase his confidence in making judgments about student performance and offering suggestions to student readers.

In sum, the teacher's oral readings have the following effects upon the student:

1. The student sees the words as the teacher says them (reading reinforcement).
2. He has the aural experience imposed by the teacher's interpretation, i.e., pace and inflection.
3. He sees and hears the transition of the visual cues (quotations, punctuation, paragraphing, etc.) as the teacher translates them--and more easily so since the teacher is helping him to do this.
4. He comprehends more readily because he recognizes more words in his (larger) listening vocabulary than he would depending only on hsi (smaller) sight recognition vocabulary.
5. He is being gradually prepared (through the teacher's model interpretation) for the times he reads aloud.
6. His interest is increased because the teacher brings out the literary nuances that the student might miss reading on his own.

Round Robin Reading

This oral activity provides, in addition to the obvious experience with the OAV process, variety in the reading program and some sense of security for the student~~s~~ who participate. The latter feeling grows out of the student's understanding that he is in the same boat as his classmates, that everyone will be expected to do his part, and that the teacher and the class care more for the fact that he tried than they do about errors he might make while reading.

Round Robin reading is simple to understand and implement. The teacher begins by explaining that he is going to begin reading a short story or a book aloud, and that after he has read a few paragraphs a student will take over. The reading responsibility is then passed around the room from student to student. The first few times this is done, students will feel a bit uneasy and the teacher will have to determine who is to read second, third, fourth, and so on, but after the class has done this several times, students will volunteer and the uncertainty will dissipate. The teacher will observe that while the reading is under way, students listen to their classmate reading and follow along rather intently.

The entire approach requires informality, a relaxed atmosphere. When there is a need, for example, the reading can be interrupted for a short discussion of an event in the story or the statement of one of the characters. As soon as the question is answered or class curiosity satisfied, the next oral reader can resume the reading.

Round Robin reading gives students practice in reading for others and builds a foundation for more difficult oral assignments later in the semester, and therefore the teacher will want to use it frequently early in the first semester.

Some care and planning is imperative in dealing with the poor reader in Round Robin reading. Before the class participates in this activity, the teacher should listen to each student's tapes in order to identify those individuals with reading handicaps. Before asking these readers to take part in a Round Robin experience, the teacher should permit them to practice the passages they will be asked to read. This can be done a day or two before the class reads. This will permit the poor reader to do his best in front of his peers. Misuse of this reading technique can destroy student confidence and motivation.

Choral Reading

Choral reading, or part-reading, involves a group of people in reading various parts in a selection. Usually the selection is a poem, the lyrics to a song, or collection of phrases or a dialogue or both. There are many ways to arrange such a reading, e.g., a principal reader (boy or girl) may give the listeners a sense of continuity by reading selected parts while groups of boys or girls read others. Experimentation with a variety of selections, permitting the participants to make choices, is a good way to assign parts for reading. During the experimental and rehearsal phases, the teacher and students will find the tape recorder invaluable.

Basic tasks in preparing a choral reading include the following: striving to achieve variety through changing readers or groups of readers, reading lines with varying pace, using pauses, varying voice timber and volume, and employing good diction.

One successful means of making pages talk back to the class is for the teacher to have various choral reading groups tape their selections. As these are played, the class listens and follows the text.

Although this activity should be undertaken throughout the year, it should be started early in the term in order to give the student ample opportunity to read, to record, to listen, and to test his interpretive skill within the security of the group.

Choral reading is a sound OAV experience for the following reasons:

1. The student hears his own interpretation and the interpretation of others, thus reinforcing individual listening.
2. The student modifies his own inflectional patterns.
3. The student gradually begins to select, orally and visually, those interpretations which are most appropriate to the material.
4. The student becomes more familiar with the tape recorder and more confident in its value as a tool.

Smorgasbord Reading and Paperbacks

The Value of the Technique

Smorgasbord in reading is the equivalent of smorgasbord in dining. Just as the smorgasbord buffet offers the individual a wide variety of foods to choose from, foods best suited to his particular taste or mood, smorgasbord reading offers the student a chance to find a book which satisfies his personal interests and needs. This method of involving students with books and establishing the reading habit corresponds more closely to the way adult readers choose books than does the method of requiring each member of the class to read the same book at the same time. Both techniques are valid, of course, but each has a different purpose.

When students read in common, the purpose is to examine closely the various literary facets of a given work and to recognize and discuss the author's intent and technique. When students read extensively, as they do in the smorgasbord experiences, the major purpose is to get the individuals to enjoy reading and value it as a worthwhile pastime. Even though the units make use of thematic reading and reading a book in common, the concern for individual differences is always expressed. The teacher should note that the units list a number of titles for any common reading activity. Such a list is meant to answer the theme being considered by the unit and yet give student readers some degree of choice. In order to do this, the school, rather than buying thirty copies of a single title, must buy two copies of one title, six copies of another, and ten copies of still another. Student reading groups will thus be formed on the basis of what the members are reading. Group 1 will have three students who are reading To Kill a Mockingbird; Group 2 will have eight students who are reading The Light in the Forest, and so on.

The Paperback's Appeal

Smorgasbord reading can, of course, make use of hard cover books from the school library, but those who have used paperback books with students praise the value and appeal that the pocket sized books have for young people. Given a choice between reading a hard cover edition or a paperback copy, the student will invariably select the latter. The paperback appears to have an aura about it that says "fun" while the hard cover says "work." To the adolescent the paperback appears somehow shorter than the hard cover edition. Portability is also an appealing characteristic of the paperback.

Starting A Paperback Program

The most obvious way to equip a teacher with paperbacks is for the school to buy them. One hundred dollars will purchase an impressive number of paperbacks, and make the OAV classroom a popular location. If the school is reluctant to spend money on paperbacks, the teacher can request the students to buy them. One of the most effective methods for getting students to read is to take them on a field trip to a paperback bookstore. This permits them to browse through a great variety of books and to select a book that interests them. The student who selects a book in this manner and pays for it himself is far more likely to read it than the student who is assigned a book the teacher has chosen. The practice of buying books also results in the establishment of a number of home libraries.

Arousing Student Interest

Paperbacks are more enticing when their covers are visible. For this reason, they should be lined up, cover out, across the chalkboard, placed in a revolving display rack, or put on bookshelves with their covers showing.

Even though a teacher cannot have read all the books in the paperback collection, he can still do much to whet the reading appetites. The numerous annotated book lists which are available will tell him what the stories are about, and for those books he has read, he can select exciting passages and read them aloud to the class. In the case of titles he knows little or nothing about, he can resort to reading the blurbs that are always provided inside the front cover and on the back of the book. The teacher will find that reading passages and editorial blurbs works magic. Students will select the books the teacher has thus presented more often than those he has not.

Book Reaction Cards

Interest in wide reading is nurtured throughout the year by having students write brief but concise reaction cards. The reaction card is nothing more than a 4 x 6 inch file card on which the reader records his name, the title, author, a one-line plot summary, and his own personal reaction to the quality of the story. He gives his opinion or reacts to a particular situation or character. (See sample reaction card in APPENDIX.) The student then posts his card on the bulletin board for others in the class to see and refer to. After the card has been on the bulletin board for a week, it goes into a small metal card file (a shoe box will serve) in the room. The card file tabs have the name of each student written on them and each reader adds to his file as the year goes on.

The card file provides reading incentives because students check on each other. Students want to find out what their friends are reading and what their friends say about a particular book.

Managing Books

The paperbacks are less durable than the hard covers, and during the year some will be destroyed or lost. This is to be expected, and in most instances frayed or torn copies mean that students are reading. Still, it is prudent to keep records and set policies for checking out paperbacks. The school stamp should be applied to the title pages. The copies should be numbered. Book pockets should be glued inside the front or back cover, and library cards with title, author, and book number should be placed in the pockets. The teacher can oversee the circulation or he can assign the record keeping to various responsible students. Books are less likely to disappear if the classroom is equipped with a book drop. Book drops can be purchased or made. A wooden box with a slot on the top and a lid secured with a padlock will work just as well and cost less than a commercial product. When a book is lost, destroyed, or damaged, the student makes restitution.

Selecting Paperback Titles

Many paperback book lists are available to today's teacher and librarian. The American Library Association can provide lists. The National Council of Teachers of English, 508 South Sixth Street, Champaign, Illinois, 618201, publishes two paperback lists: Books for You, for high school and Your Reading, for the junior high school. The Paperback Goes to School, publication of BIPAD, is a list selected by members of the National Education Association, the American Association of School Librarians, and the National Council of Teachers of English. Copies of the list can be obtained from paperback wholesalers. Scholastic Books Services, 900 Sylvan Avenue, Englewood Cliffs, New Jersey, also provides books and order forms, and paperbacks can be ordered from American Education Publications, Education Center, Columbus, Ohio 43216. The journal, Media and Methods, in addition to presenting a wealth of information on movies, filmstrips, and records, also carries monthly reports on new paperback titles. Subscription to this magazine is five dollars and may be obtained by writing to Media and Methods, 134 North 13th Street, Philadelphia, Pennsylvania 19107.

Wherever possible, students should be involved in the selection of paperback books. The field trip is the best way to accomplish this, but they can also help in the selection process by using the book lists. When they are involved in these decisions, their motivation to read is definitely increased.

Sharing Reading Experiences

One question that usually arises in the mind of a teacher new to the practice of letting students read widely is the following: "How do I organize this activity and give it direction?" Buzz sessions by small groups (three to four students) are used to instill purpose and a sense of direction in the minds of the students. During these buzz sessions, the participants consider questions that apply in general to all books. For example, for one discussion session the students trade opinions on which books might make the best movies. The purpose of this kind of question is to get students to review their own reading, share their ideas with their peers, and by discussing books, stimulate others to read.

Specific questions are also used to produce analysis and insight. A buzz group reacts to the statement: "Characters in books talk differently from real people." The individuals in the discussion give vague or general impressions first of all, but are forced to proceed from that point to particular passages and pages. They take the books in hand and read excerpts to each other in order to clarify a point.

Buzz groups can also be formed in order to consider common facets of reading experiences. There will be, for example, several boys who read sports car or adventure stories, and these students meet first of all on the basis of similar reading taste and interests. Second, they meet to react to the differences and similarities that exist in the various books. For example, they discuss the statement that "In stories about sports, the central character is always a loser until something happens to show him that he has to be a team player." Biographies, vocational fiction, teenage romance, popular adult fare, each serves as a focal point for organizing small buzz groups and for examining questions and problems that are germane to a particular kind of book.

Oral Poetry Presentations

During the course of the year, OAV students are given many opportunities to read to their classmates. For the individual, the value of doing this lies, first of all, in the experience it gives him in exercising the oral-aural-visual coordination needed to insure growth in both reading and writing skills. Secondly, this practice of performing publically builds self-confidence and the desire in the student to do the best job he can.

Poetry is particularly well suited for these oral performances because there is a wealth of it, and the student has a wide variety to choose from. Poems are also rather short compared to the other genre, and the brevity is advantageous for a number of reasons. In the first place, it requires less time to hear each member of the class read a poem than to hear them read excerpts from a novel or a short story. The poor reader and the timid student also benefit because poems are short. These students can select a poem which best satisfies their needs. The poor reader finds that a short poem allows him, with practice and help from the teacher, to read as well as his classmates. The timid student finds that a short poem can be presented quickly to the class, and thus his embarrassment from doing something public is lessened.

The OAV teachers have devised a sequence for the poetry presentations. Because the students will be new to this sort of work in English, and at the beginning of the year new to the teacer and to each other, the first assignment requires each student to rehearse a poem and add it to a class tape. The tape can then be heard by the teacher or, if the students prefer, by the whole class. No one is asked to stand and read before the class in the first poetry presentation. Some weeks later, when it's time for another of these assignments, students can be expected to read from their seats. Finally, after experience has given them increased confidence in their reading abilities, the students can be required to make their presentations standing before the class.

A student will often ask the teacher to read the poem he is rehearsing. The teacher should welcome this request because his reading for an individual student will build that student's self-assurance. The teacher need not wait to be asked in some cases, for if he finds a student at the recorder having difficulty with words, phrases, pacing, and so on, the teacher should volunteer to read the poem for the student.

Using the tape recorder and his ear, each student should test his delivery during rehearsal to see if his voice is moving away from the monotone hum common to a poor reading presentation. The student's goal in the practice sessions is to bring the voice in the poem out, to give it the variety, the vigor, the intensity that one hears in the spoken language. The teacher can be of great assistance in helping each student attain this goal. The teacher can, for example, demonstrate that rhyme in poetry need not be over emphasized by the reader's voice, that the rhyme is built in and unavoidable. There will be many subtle problems that a teacher can help student readers solve.

As students gain experience in this kind of oral reading, they will want to vary the nature of their presentations. The teacher can help them do this by offering them the chance to blend instrumental music into the background of their reading. The students can bring their own records or use records belonging to the school.

Technically, the process is a simple one. The students place the record player close to the tape recorder and coordinate the musical background with reading. The results are twofold. The product (the poem with musical background) is impressive in their eyes, and the quality of their reading definitely improves. The latter is due largely to the concern they have for matching the mood of the poem to the mood in the musical selection.

The following list is included for the purpose of illustrating the kinds of musical compositions that can be used with poetry:

Debussy's "Clair de Lune," and "Engulfed Cathedral"
Ravel's "Bolero"
Bach's "Fugue in D Minor"
Chopin's "Raindrop Prelude"
Stravinski's "Firebird Suite"
Dvorak's "Largo" from The New World Symphony.

Role Playing

Value and Purpose of Role Playing

One obvious advantage in the role playing activity arises from the fact that when students perform, they are using language. This is true when the role playing is done on an impromptu basis, and it is also true when the roles being performed are based upon written scripts. There is also value to the performers and to the audience with regard to the social and psychological aspects of role playing. The attempt to assume the identity (personality and point of view) of another fosters deeper understanding of human behavior and greater insight into one's own motives, and teachers will see evidence of this in the fervent discussion that always develops after the class has witnessed a role playing activity.

Impromptu Role Playing

Initial role playing probably should be on an impromptu basis, and the teacher can initiate the performances by giving students the situations which are to be played out. He reads the situation to the class and calls upon students to play out instant reactions.

Example: Mother has told Jane three times to make her bed and pick up her dirty clothes. Two hours later she goes into Jane's room, finds Jane listening to records with the same mess surrounding her. Mother says, "I thought I told you to get that room cleaned up!" Jane says, "______."

The teacher, after reading the situation, calls upon two girls to act out the rest of the situation, to carry the dialogue as far as they can. After witnessing the role playing, the class reacts spontaneously and discusses the impromptu performance in terms of real life behavior. The tape recorder records the dialogue used during the impromptu performance and then the tape or parts of it can be played during the class discussion.

Written Role Playing

The situations used in these activities should be appropriate to the age and experience of the class. Again, the teacher can invent the situations, or he can have students suggest situations that are suitable for the particular literature unit. The teacher first breaks the class into groups. Each group contains no more than four people; two or three people are preferable. Each group is then given a specific situation, and each member of that group works out his own interpretation of the necessary action and dialogue.

Each writer uses the tape recorder and repeatedly tests his dialogue for trueness of sound. He reads the completed script into the tape recorder, trying to read each part as realistically as possible. He listens critically to his tape and makes whatever changes seem necessary. This process of write, say, listen, re-write continues until the student feels that his script represents the best work of which he is capable and the truest portrayal of the dialogue and behavior of "real" people.

As soon as every student has completed a script, the group meets, and each member reads his own script as effectively as possible so that group members can react to tonal quality, pacing, and judge the authenticity of the dialogue. Members of the group then choose the best ideas from the individual scripts and synthesize these into one group presentation. This procedure of synthesis is the same as that used by individuals: write, say, listen, re-write.

Students assign roles within the groups. Each uses the tape recorder to rehearse his part so that he says it realistically instead of reading it. Then the group rehearses until they decide that their performance is polished.

Actual performance before the class follows. Each performance should be taped. (The teacher or a student operates the tape recorder and keeps a log of the performances.) As with the impromptu performances, the tape is referred to during the class discussion. Again, class discussions should center around the validity of dialogue in the situation. The teacher must constantly keep in mind the reason for role playing and guide the discussion so that the purpose is realized.

Variations

Several variations of role playing are possible. The teacher can use only the impromptu role playing or the written role playing activities or he can combine them. He may have the students present impromptu solutions, followed by presentation of the same situations which students have thought through and written out. The teacher may reverse the procedure by having students present the written situations first. If the teacher is having the same activity in two classes, he might find it interesting to try both methods, one with each class. Samples of both written and impromptu role playing situations have been included in the APPENDIX.

In summary, role playing does the following:

1. It confronts students with situations within the realm of their experience.
2. It permits students to look at life from different points of view.
3. It encourages students to develop some tolerance as they realize pressures that are sometimes on the other fellow.
4. It gives students a chance to see that authority figures, of whatever age, are sometimes unfair, sometimes wrong, and sometimes justified.
5. It demonstrates the fact that many of the problems they face are not necessarily unique but common.
6. It allows them to see that problems may be handled in various ways.
7. It makes clear that sometimes there is no absolute or final solution to a problem.

Performing the Drama

The OAV program requires that plays be performed or read aloud rather than merely read. Only in this way does the drama approach its own potential as a learning experience for students. Dramas are meant to be performed by actors moving and speaking and trying to create the illusion of reality for an audience. The drama in performance is less alien and more meaningful to young people than the novel or the short story because it is less abstract than literature. Next to speech, the tendency to be dramatic is most natural for human beings and this is easily verified. The small child who builds roads in the sand and moves tiny cars along his make-believe highways is performing a drama. Children who play cops and robbers, girls who act out the role of housewives, adults who experiment with what they "ought to have said to the boss that morning," all demonstrate that drama is a common aspect of human behavior.

To provide students with opportunities to perform a play or a scene from a play is to activate them orally, aurally, and visually. Even the children who say little in class or the ones who are barely able to read are closer to something that promises some degree of success and satisfaction when they are working on their parts in the play than they are when reading a story. Students work diligently in a class where everyone understands that he must, at one time or another, act a part before his peers. Knowing that his turn is coming builds in the student a sense of empathy for those who are performing before him, and after the student has tried to act a part, there develops a better understanding of the problems that face those he watches on the stage.

In addition to the obvious involvement of each student's OAV faculties, dramatic experiences also permit the student to experiment with a range of human emotions. The dramatic context allows the student, through the use of language and gesture, to put on a variety of faces, to try on many coats, to engage himself temporarily in the multi-faceted spectrum of human relationships.

In drama there exists the possibility of self-discovery, self-identity. The student can explore the choices that present themselves to people, knowing that he need not suffer the consequences of a choice the character has made.

The majority of students will have had little or no experience with staging a drama, and the boys will be the most reluctant to try it. They will feel a threat to their view of masculinity in being asked to emote before an audience. This reluctance can be lessened, however, by discussing with the class the drama that occurs daily in life and by choosing roles for boys that are strongly masculine. Once the problem is turned over to the students, the reluctant participant will find that he receives peer approval by doing his best and adverse peer criticism if he holds back. By close observation, the teacher will be able to see growth in even the shyest student's performance. Each rehearsal will reflect this growth.

The teacher can organize this activity in a number of ways. The entire class can be involved in producing a play, or small groups of students can perform selections of their own choosing. The teacher may want this assignment to run concurrently with other assignments so that students can shift from one thing to another. The decision of whether to stagger performance dates, to work rehearsal time into the schedule with other assignments, to perform parts of a drama or parts of several dramas must be made on the basis of student preference and the teacher's particular situation. The teacher needs to be aware of the fact that this activity takes time. Students will want to do their best, and they will work hard to polish their performances. The teacher who worries about the profitable use of time can reassure himself by keeping the learning aspects of drama in mind and by observing student behavior during the activity. He will find, by watching and listening, that the students are deeply involved in the processes of problem solving. There will be debate, analysis, and compromise as students work out the details of staging. Indeed, the rehearsals are the learning situations. The final performance before the class is, for the performers, a reward for the hard work that preceded it.

Obviously, the average English classroom is not a theatre and it doesn't lend itself to the subleties of theatrical staging. This is not terribly important since the goal is to give students meaningful experiences rather than acting skills and theatrical know-how. The student performers, however, will want and should be given permission to make use of some costuming and props. They will require only enough of these elements to give them a sense of security while performing. A hat, a coat, a hand prop will suffice in most situations and, because the emphasis is upon the inter-action between characters and the insight thus gained, such things as scenery and authentic furniture can be ignored.

Tape Recording a Drama: A Variation

If, for some reason, the teacher feels that the problems involved in staging a drama are too complicated and numerous to permit his students to have this kind of experience, he may accomplish many of the same goals by permitting students to tape record the drama. The problems that they must solve in order to make a drama which has been written for the stage fit the medium of the tape recorder are essentially the same problems that writers faced when radio was in its heyday. If the taped presentation is to be successful with a listening audience, the student cast and production team must give a great deal of thought to conveying meaning and suggesting imagery through sound. Some new lines must be written in order to inform the listener of the action that is taking place, and sound effects must be used for the same purpose.

The teacher may be able to find scripts that have been written for radio, or he may select dramas that are in literature anthologies. The important thing to remember is that all students should have these experiences. Because this is necessary, the teacher should find dramas with many characters or offer the students a number of dramas to choose from. The English teacher might borrow material from the drama coach in the school or check with the librarian to see what is available on the library shelves.

Making a Collage

A collage is an art form that creates an impression through the use of symbolic details. The composition of a collage can contain a variety of materials. It may feature such diverse things as bottle caps, brand names from commercial products, newspaper print, and feathers. The collages made by students in the OAV program, however, were made by snipping pictures from magazines and gluing them to construction paper. One such collage, for example, featured an arrangement of pictures: a cigarette burning slowly, a lone sailboat at sea, a phrase in gothic script, a man viewing a mountain valley, and a picnic table filled with food.

Making a collage gives each student valuable experience with a non-verbal medium, and this in turn develops his insight into man's dependence upon and use of symbolism in his daily affairs. The evidence that man does this is most apparent in the advertising world. In advertising, a high premium is paid for the effective use of symbolic or associative forms of communication, and thus, the advertising layouts in magazines become the source of materials for this activity.

The applications of this activity are essentially endless. Each teacher will find a number of ways to use it. A collage, for instance, could be made to symbolize the theme of a poem; a collage could be made to represent the world of a character in a novel. The OAV teachers, on the other hand, used this method to pump life into the practice of obtaining autobiographical information from students. The general intention of the teacher who has his students write an autobiography is to learn as much as possible about each individual in the class. The same goal can be achieved by asking students to make a collage entitled "I am . . .". They will enjoy doing this collage because it is unusual, and it involves them, to some degree, in self-analysis, self-recognition. The OAV teachers who did this felt that in many cases their students said more with these symbols than they ever did with words. In the case of the "I am . . ." assignment, the students had the choice of whether or not they would sign their names to the compositions. Most did. When the products were posted, the class took a great interest in the various compositions and valuable discussions were held in relation to them.

The materials needed to carry out this activity are quite easy to obtain and involve little or no expense. Students can bring copies of magazines (boxes of them) from home. The school can supply construction paper, glue, and scissors. Each student takes as many magazines as he needs to make his composition. The finished products are displayed in the classroom and may be discussed by the members of the class.

The Language Program

For far too long a time in some schools, the course of study in English has limited student learning activities to repetitious drills in grammar. Year after year the students have methodically completed sentences on "the same old" usage, and teachers have faithfully red-penciled the same old errors. The outcome? Boredom, distaste for English, confusion about the half-truths[1] found in definitions and rules, and far too often no measurable gains in pupil achievement on standardized tests.

This language program is not a solution to all of the problems of language study, but it is an attempt to confront and answer some of the problems. Perhaps a few of the suggestions might even promote a student-centered program in which discussion about language can be enjoyable, because people freely share ideas when they actually listen to one another.

The activities in the program emphasize the inductive approach. The concepts are illustrated visually, orally, and aurally whenever possible.

Description of the Program

This program provides less time for usage drill and more time for the study of the English language, specifically the nature of English grammars, some of its history, its vocabulary, its variations in different speech communities,[2] and its capacity for vivid, exact communication.

This program aims to create a positive learning climate. Instead of usage drills, the steps involve an inductive approach as a method of inquiry. The steps make the student think; they challenge him. They might even stump him, for some problems in language have no answer or have several possible answers. In these instances, the student has to draw his conclusions from the available information. (Example: Is there a cross-relationship among these words: fire (English), feu (French), and feuer (German)?[3]

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[1] Example of a half-truth: An adjective is defined as a word modifier that describes or points out a noun. Identify which of the words in the following sentence are truly adjectives: Those laughing fellows there are basketball players. Actually there are no true adjectives in this sentence but there are a number of modifiers: laughing (a verbal), there (adverb), basketball (a noun).

[2] Example of variations in speech communities: In a formal situation with a counselor the student might say, "I received an A in mathematics," while to his buddy at a soda fountain he might shout, "Hey, Man, I aced math!"

Instead of providing more half-truths and obscure definitions, these lessons describe how English words actually function, not how they ought to function. The student observes that the informal "Who am I talking to?" and "It's me." are used more often in oral communication than the traditionally correct "To whom am I talking?" and "It is I."

The lessons in this program are varied so that the teacher can select from each set of steps those materials that the students actually need. The students who are capable of abstract levels of thinking in mathematics and language can master the lessons on kernel sentences. These students respond to the symbols and formulas for kernel sentences. They can also apply these formulas to problems in usage, subordination and modification, and punctuation.

On the other hand, the students who cannot master the abstractions of algebra and geometry are usually unable to master abstractions in language study. They need less study and drill of formal grammar and more opportunities to observe and discuss how the language actually functions. Among the activities are suggestions on how these students can learn about English by manipulating words in sentences to create a variety of new sentences. The non-academic students are not interested in vague terms and generalizations (the what of communication), but they are interested in using the language (the how of communication).

The language study in this program reflects all of the grammars of English. (See the Glossary for explanation of terms.) The lessons in the program take from traditional grammar the terminology generally accepted by both traditionalists and linguists. They extract from structural grammar some refinements in terminology, some descriptions of how words function grammatically in sentences, and some observations on how language changes. The lessons emphasize transformational grammar by capitalizing on ability of students to produce a multitude of new sentences from basic sentence patterns (the simplest pattern being subject and predicate: "Squirrels chatter.").

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[3] Etymological guesswork says "maybe." Since the historic support is lacking, the answer might be "no." See Stuart Robertson and Frederich G. Cassidy, The Development of Modern English (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1961), p. 275.

The language study in this program employs the OAV techniques. Even if his classroom lacks electronic equipment, the resourceful teacher can still use these techniques by organizing his class into teams of small groups, by emphasizing oral discussion, and by following the inductive approaches to inquiry.

Familiar Oral-Aural-Visual Techniques

The teacher might be tempted to avoid the program, because he feels that the material is new. Actually there is nothing new about the techniques involved. What is new is an insight on how these techniques can be used.

Surely, on many occasions the teacher himself has struggled to clarify an essay question, reading the question aloud, revising, shifting modifiers, re-reading, re-writing. Finally, the phrases and modifications will fall smartly into logical order. But before the teacher reaches for the ditto master, he might read the question aloud once more (oral) to test its logic on his ear (aural).

Also, what is his answer to the student who pokes a theme at him and mumbles that the theme just doesn't sound right? Isn't the answer likely to be "Read it to me, Meg"? In this oral-aural-visual procedure the problem of written communication is uncovered. In the conference that follows, the problem is usually resolved.

The teacher can learn to capitalize on the importance of hearing, speaking, and seeing. He might even feel less guilty about ignoring the workbooks which have been gathering dust on the bookshelf for most of the semester.

Teacher Orientation Materials

Orientation material for the interested teacher is "capsulized" in the following pages.

The Learning Climate

1. General atmosphere should be that of a purposeful workshop. The students should feel relaxed.

2. The role of the student is that of a researcher or inquirer. He should work independently, on a team, or in a small group. He should assume responsibility for his own learning and progress; hence, most of the exercises require self-correction. He should want to avoid mediocre or careless work.

3. The role of the teacher is that of a consultant. This is not the time to catch up on papers or preparation. The teacher should use these laboratory or workshop periods for individual help and conferences. He should maintain a positive attitude by praise.

Taping Techniques

When taping any of the exercises the teacher should:

1. State the subject or problem (Example: This lesson should help you use commas effectively. Read silently as I read aloud the hints on the ditto copy....)
2. Give specific directions for using the tape.
3. Have models for the student to see, to complete, and to correct.
4. Record the lesson, allowing time for the student to respond.
5. When reinforcing the response, give the correct answer immediately after he thinks the student has responded.
6. Give final instructions and any advice or information needed about the lesson.
7. For best results, limit the taped exercises to short intervals of time (sometimes even 5-10 minutes).

Sounds in Speech

There is "punctuation" in both oral and written communication. Below are some of the punctuation clues that the ear can detect:

Juncture: This general term is used for four kinds of breaks or pauses between sounds, words, and groups of words.

- a. Open juncture: an imperceptible pause between words. The pause enables the listener to differentiate between words such as ice cream and I scream.
- b. Single bar juncture (/): a slight pause between closely related parts of a sentence such as between subject and verb, subject and restrictive modifier. Examples: My friend/is late. All athletes/who observe health rules/become stars. This brief pause is accompanied by no change of pitch.
- c. Double bar juncture (//): a longer pause marking a series, nonrestrictive clause modifiers, etc. Examples: Apples//oranges//and grapes are my favorite fruits. My brother John//who joined the Marines// is home on leave. This pause is accompanied by a slight fall followed by a rise in pitch.
- d. Double cross juncture (#): a long pause followed by silence. Example: The sun rose#

Pitch: This term refers to the four levels of sound, numbered 1-4, with the lowest pitch numbered 1. The highest pitch, numbered 4, usually indicates surprise or excitement. Examples: Come^1 (This is a matter of fact request made by a speaker). Come^2 (This level of pitch adds a note of command). Come^3 (This level of pitch reflects excitement). Come^4 (This level of pitch indicates great concern).

Stress: Although there are four stresses, the loudest, termed primary stress (/) is the only one that is important. Stress enables the listener to distinguish between the white house (a house painted white) the White House (the official residence of the United States President).

Symbols of stress are:
Primary /
Secondary ^
Tertiary \
Weak ◡

Learning Language Skills By Ear

Punctuation

Students can learn about punctuation both through an analysis of modifications in the sentence patterns and by hearing the clues provided by stress, pitch, and intonation. Some students punctuate best by ear, because the ear can be trained to hear the punctuation clues. Students can learn to identify variations in stress, pitch, and intonation by:

1. Listening (aural) to prepared tapes while reading (visual) the passage already punctuated. To make these marks stand out, the teacher circles the punctuation marks or punctuates with colored inks or crayons.
2. Listening to prepared tapes while following the junctures (/, //, #) marked on a ditto copy. (Example: Mary // you have already met my brother.
3. Marking junctures on dittoed materials (visual), then reading (oral), this material into a tape recorder. In the playback (aural) the students should check to be sure the junctures were identified by variations in length of pauses.
4. Listening (aural) to taped material while punctuating a dittoed copy (visual) and then correcting the exercise with available master copies with transparent overlays.

5. Testing his own skill at punctuating original material by reading (oral, visual) the material into a recorder and hearing (aural) the clues.
6. Developing through listening a keen ear for the variations in stress and pitch and how these variations relate to each of the junctures.

Here are the aural clues the student needs to know. When no punctuation is needed, the nouns, verbs, adjectives, and adverbs are stressed; the pitch is kept at about the same level and only slight pauses are used to mark the division of subject and verb and restrictive modifiers. This slight pause (juncture) can be symbolized with a single bar juncture (/).

Examples: 1. My brother / is coming.

2. People / who bring lap robes / remain warm during a football game.

When a comma is needed, the word preceding the mark of punctuation is stressed and is lengthened slightly and the pitch first drops and then rises slightly. The pause is longer and can be symbolized by a double bar juncture (//).

Examples: 1. Mary // shall we go now?

2. John Webster // who is my brother // is coming.

3. Since the skies looked threatening // we brought umbrellas.

End punctuation is signaled by falling pitch, lengthening of the final syllable of the last word, and silence. End punctuation can be represented by a double cross juncture (#).

Examples: 1. The snow is drifting # (.)

2. Is the snow drifting # (?)

3. How the snow is drifting # (!)

Spelling

The students should use the tape recorder for spelling. They might dictate onto the tape individual lists of words they want to master. Each student should say the word, play back the word, and compare his pronunciation with the word on the list.

An alternate idea would be for the student to proceed as follows:

1. Look at the word by syllables (on a ditto copy).
2. Hear the teacher's taped pronunciation of the word.
3. Say the word with the teacher as the word is repeated by the teacher on the prepared tape.
4. Note any variation in how the student pronounces the word.
5. Write the word while saying the word into the tape recorder.
6. Check his spelling of the word against that on the ditto copy.

Either of the procedures would correct errors such as (1) a letter is being left out because it is not pronounced (government, February, library); (2) a syllable is omitted in the pronunciation and spelling (probably); and, (3) a syllable is added because of mispronunciation of the word, such as the four-syllabled mischievious instead of the correct mischievous, and warsh instead of wash.

Students might also develop their own mnemonic devices for difficult words. Examples of the standard devices are the principal is a pal of students, while a principle is a rule. Students will remember their own devices longer, particularly if they add the visual image to the memory aid. Example: princiPAL = PAL; princiPLE = ruLE.

Other Skills

Skills in usage, word attack (vocabulary), and sentence building and revision can also be developed with the tape recorder (by ear).

Sentence Patterns: An Overview

The language study in this unit reflects all of the grammars of English. The lessons in the unit employ terminology generally accepted by both traditionalists and linguists. The lessons extract from structural grammar some refinements in terminology, some descriptions on how words function grammatically in sentences, and some observations on how language changes. The lessons emphasize transformational grammar by capitalizing on the creative language ability of students to produce (to generate or transform) a multitude of new sentences from basic sentence patterns, the simplest pattern being subject and predicate: Lions roar.

The sentence patterns, therefore, are explained from both the traditional approach of function and from the descriptive approach of word order. Some teachers will employ all of the information (using all of the grammars). Others will prefer to teach only part of the information.

Every statement uttered by native speakers of English can be reduced to one of the ten kernel sentences. Three of the kernel sentences have intransitive verbs. The verbs in these sentences are in active voice.

Pattern 1 consists of a noun phrase and verb phrase or a subject and predicate. In the predicate there can be an optional adverb of time, place, and/or manner. Example: Dogs bark loudly.

The pattern can be illustrated through symbols, using N_1 for the subject or noun dogs, V-i for the intransitive verb barks, and (Adv-m) in parentheses, because all optional aspects in sentence formulas are enclosed in parentheses, for the adverb of manner. The formula for the sentence Dogs bark loudly would be:

$$\boxed{N_1} + \boxed{\text{V-i} \quad \text{(Adv-m)}}$$

The formula can be generalized by showing the optional determiner (D) and all of the possibilities for adverbs (namely, adverbs of time, place, and manner):

Pattern 1:	(D) N_1	+	V-i	$\begin{Bmatrix}\text{Adv-t}\\ \text{-p}\\ \text{-m}\end{Bmatrix}$
Function:	Subject		Intransitive Verb	Adverb
Example:	Dogs		bark	loudly.

Pattern 2 also has an intransitive verb that functions as a linking verb, such as the verb seems (represented in the formula as V-i), followed by a required adjective (predicate adjective or subject complement).

Pattern 2:	(D) N_1	+	V-i seem	Adjective
Function:	Subject		Linking Verb (seems)	Predicate Adjective or Subject Complement
Example:	(The) soup		seems	hot.

Pattern 3 has an intransitive or linking verb, such as become (represented in the formula as V-i), followed by a noun (predicate noun or subject complement). Because the predicate noun refers to the subject, both nouns are identified as N_1.

Pattern 3:	(D) N_1	+	V-i become	(D) N_1
Function:	Subject		Linking Verb (become)	Predicate Noun or Subject Complement
Example:	Mary		became	(my) friend.

Four of the kernel sentence patterns have transitive verbs followed by objects (that is, direct objects, indirect objects, and object complements).

Pattern 4 consists of the subject, a transitive verb (represented as V-t, t for transitive), followed by a direct object. Because the object is a second noun, different from the subject (N_1), the object is identified by the symbols N_2.

Pattern 4:	(D) N_1	+	V-t	(D) N_2
Function:	Subject		Transitive Verb	Direct Object

Example:	Men	hunt	lions.

Pattern 5 consists of the subject, a transitive verb such as give (represented as V-t), followed by an indirect object and a direct object. Some grammarians number the nouns consecutively with the subject being number 1, the indirect object 2, and the direct object 3. Students, however, find it makes "more sense" to number all direct objects 2, and the indirect object 3. These formulas follow the students' recommendations.

Pattern 5:	(D) N_1	+	V-t give	(D) N_3	(D) N_2
Function:	Subject		Transitive Verb	Indirect Object	Direct Object
Example:	Boys		give	girls	valentines.

Pattern 6 has a transitive verb such as consider (V-t for the verb consider), followed by a direct object and an object complement, which can be a noun or an adjective. Because the noun object complement refers to the direct object, both nouns are numbered N_2 in order to demonstrate the relationship.

Pattern 6:	(D) N_1	+	V-t consider	(D) N_2	(D) N_2
Function:	Subject		Transitive Verb - such as consider	Direct Object	Noun Object Complement
Example:	Pat		considers	John	a friend.

Alternate Pattern 6:

(D) N_1	+	V-t consider	(D) N_2	Adjective

Function:	Subject	Transitive Verb - such as consider	Direct Object	Adjective Object Complement
Example:	Pat	considers	John	friendly.

Pattern 7 has a transitive verb such as elect (V-t for elect), followed by a direct object and a noun object complement. The object and object complement are both represented by the symbols N_2 to demonstrate the relationship.

Pattern 7:	(D) N_1	+	V-t elect	(D) N_2	(D) N_2
Function:	Subject		Transitive Verb - such as elect	Direct Object	Object Complement
Example:	(The) class		elected	Mary	(our) secretary.

The next three patterns, Patterns 8, 9, and 10 parallel Patterns 1, 2, and 3 except for the verb. In the last three patterns (8, 9, and 10), the word be is substituted for the standard verb. Be differs from the standard verb in that instead of five possible forms it has eight: be, am, are, is, was, were, being, been. (The verb has five possible forms: infinitive, third person singular, present participle, past tense, and past participle.)

Pattern 8 has be substituted for the standard intransitive verb. The adverb of manner cannot function here, nor can the adverb of time function alone. The adverb of place is required in this pattern.

Pattern 8:	(D) N_1	+	be	Adv-p	
Function:	Subject		be	Adverb of place (and time)	
Example:	John		is	here.	
	John		is	here	today.

Pattern 9 parallels Pattern 2 with the linking verb and predicate adjective. *Be* is substituted, however, for such standard linking verbs as *seem*, *appear*, *taste*, *look*, and *remain*.

Pattern 9:	(D) N_1	+	be	Adj
Function:	Subject		be	Predicate Adjective or Subject Complement
Example:	Girls		are	kind.

Pattern 10 parallels Pattern 3 with its linking verb and predicate noun or subject complement. *Be* is substituted, however, for such standard linking verbs as *become* and *remain*.

Pattern 10:	(D) N_1	+	be	N_1
Function:	Subject		be	Predicate Noun or Subject Complement
Example:	(Those) boys		are	(our) friends.

Transforms

A sentence derived (generated or transformed) from a kernel sentence is called a *transform*. The simplest ways to derive transforms are as follows:

1. To change the word orders. Example: *The girl is here.* becomes (symbol for becomes is $\Longrightarrow$) *There is a girl here*.
2. To substitute a pronoun for one of the nouns:

   Girls laugh. }
   Girls sing. } $\Longrightarrow$ Girls laugh, and *they* sing.

3. To omit the verb but retain the auxiliary verb:

   Molly laughs. }
   Jane doesn't *laugh*.} $\Longrightarrow$ Molly laughs, but Jane doesn't.

4. To combine two kernel sentences with a coordinating conjunction.

Girls laugh.
Boys sing. ⟹ Girls laugh, and boys sing.

5. To join kernel sentences with relatives or relative pronouns as conjunctions:

Mary is my friend.
Mary won a prize. ⟹ Mary, who is my friend, won a prize.

6. To join kernel sentences using subordinating conjunctions:

John lost the election.
We planned his campaign carefully. ⟹ Although we planned his campaign carefully, John lost the election.

7. To condense kernel sentences into noun phrases with modifiers:

The girl seems pretty ⟹ The pretty girl
The man lives upstairs ⟹ The man upstairs
The people are picking tomatoes ⟹ The tomato pickers
The men are working in the fields ⟹ The field workers
The man sells ice cream ⟹ The ice cream man

Glossary

Grammar: a finite system of rules that generates a number of grammatical sentences of a given language.[1]

The Grammars:

1. Traditional grammar, which began basically in the Eighteenth Century although some rules can be traced back 2,000 years to Greek grammarians, treats English as if it were derived from Latin. It prescribes rules to make English come closer to the "purity" of classical Latin. It also prescribes correctness and uses the terminology of Latin grammar.

2. Historical grammar, beginning in the Nineteenth Century, traces the relationship of English to other languages. It records the history, notes the changes in vocabulary (borrowings, blends, spelling variations, and changes in connotations), and attempts to explain the reasons for some of the changes.

3. Structural grammar, originating in the Twentieth Century, concentrates on the sentence already spoken or written. It analyzes the grammar of the sentence with no concern for the meaning. Hence, nonsense words could pattern grammatically as an English sentence. It also describes the function of words in sentences.

4. Transformational grammar of the Twentieth Century moves from a description of basic patterns of the structural linguists to predicting and creating possible variations of basic patterns. The resulting variations of basic patterns are called transforms. The generating process is called a transformation.

The Basic Sentences:

Kernel Sentence: A basic sentence from which all other sentences can be derived. The basic sentence has two grammatical parts: a noun phrase or NP (subject) and a verb phrase or VP (predicate). Example:

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[1] Andreas Koutsoudas, Writing Transformational Grammar: an Introduction, (New York: McGraw-Hill Book Company, 1966), p. 1.

Kittens		sleep.
Noun Phrase	+	Verb Phrase

Sentence Patterns: All of the statements uttered in English can be reduced to one of ten kernel sentences. Chief differences among the kernel sentences are seen in the variations in the verb phrase.

Kernel Sentence:	Noun Phrase (NP)	+	Verb Phrase (VP)
Example:	Kittens		sleep.

Pattern 1:	noun	+	intransitive verb and an optional adverb	
Symbols:	N_1		V-i	(adv)
Function:	Subject		predicate	adverb
Example:	Kittens		purr	contentedly.

Pattern 2:	noun	+	intransitive verb	and an adjective
Symbols:	N_1		V-i	adj
Function:	Subject		linking verb such as seem	subject complement
Example:	Kittens		seem	gentle.

Pattern 3:	noun	+	intransitive verb such as become	and a noun
Symbols:	N_1		V-i	N_1
Function:	Subject		linking verb	subject complement
Example:	Kittens		become	pets.

Pattern 4:	noun	+	transitive verb	and a noun
Symbols:	N_1		V-t	N_2
Function:	Subject		transitive verb	direct object
Example:	Kittens		drink	milk.

Pattern 5:	noun	+	transitive verb such as give	and two nouns
Symbols:	N_1		V-t	N_3 N_2
Function:	Subject		verb	indirect object, direct object
Example:	We		give	kittens milk.

Pattern 6:	noun	+	transitive verb such as consider	and two nouns
Symbols:	N_1		V-t	N_2 N_2*
Function:	Subject		verb	direct object, object complement
Example:	We		consider	kittens friends.

Pattern 7:	noun	+	transitive verb	and two nouns
Symbols:	N_1		V-t	N_2 N_2
Function:	Subject		verb	direct object, object complement
Example:	We		elected	John president.

Pattern 8:	noun	+	word be	and a required adverb of place
Symbols:	N_1		be	adv
Function:	Subject		verb	adv
Example:	Bob		is	here.

Pattern 9:	noun	+	word be	and an adjective
Symbols:	N_1		be	adj
Function:	Subject		verb	subject complement
Example:	Kittens		are	gentle.

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*Alternate Pattern 6: The object complement can also be an adjective. We consider kittens friendly.

Pattern 10:	noun	+	word be	and a noun
Symbols:	N_1		be	N_1
Function:	Subject		verb	subject complement
Example:	Kittens		are	pets.

Verb Forms: Verbs have five forms: the infinitive, third person singular, past, present participle, and past participle.

Regular verbs are developed into the past and past participle forms by the addition of -ed to these forms. Verbs that show any departure from regular verb forms are called irregular verbs.

Example:

Infinitive	Third Person Singular	Present Participle	Past	Past Participle
to + verb	-s	-ing	-ed	-en
Regular:				
to walk	walks	walking	walked	walked
Irregular:				
to give	gives	giving	gave	given
to sing	sings	singing	sang	sung
to put	puts	putting	put	put

Word Classes (Structural Grammar):

1. Large Word Classes: Linguists do not as a rule use the term parts of speech. Instead, they classify words into two classes, the large word classes and small word classes (large and small because of the number of words in each classification).

Words in large word classes function as nouns (N), verbs (V), adjectives (Adj), and adverbs (Adv). These words have inflectional endings. They are stressed, and are sometimes "signaled" by structure words. For example, the structure words a, an, and the often precede a noun and "signal" a noun. The words in the large word classes form the bulk of the English vocabulary.

2. Small Word Classes: Words in this classification function as structure words. They are few in number; they do not have inflectional endings, and they are not stressed.

Determiner (D) - words that function as a, three, those.

Intensifier (I) - words that qualify adjectives such as rather, somewhat, pretty, cold, and adverbs such as very, extremely, somewhat, slowly.

Prepositions (Prep.) - words that function as at in the example - at the gate

Connectors - Coordinating Conjunctions (C) - words that join or connect, such as and, but, and or.

Subordinating Conjunctions (S) - connectives, such as when, while, since.

Relatives (R) - connectives such as who, (whose, whom), which, what, that.

Auxiliaries (Aux) - forms of be and have which enable verbs to "tell" tense and which "signal" verbs.

Modal (M) - words such as must, can, will which "signal" verbs and expand the verb phrase.

Symbols

Adj (Adjective): Words like kind, costly, young. These words occur in the verb phrase of Pattern 2. Example: That girl looks young.

Adv (Adverb): Words like faithfully (adverb of manner), yesterday (adverb of time), and there, in, out (adverbs of place). Example: We studied faithfully yesterday.

Aux (Auxiliary): Forms of be and have that enable the verb to "tell" tense. Example: I am going today. I have gone often.

be (be): Words which differ from verbs in that be has eight forms (be, am, is, are, was, were, being, been), while verbs have five forms.

C (Coordinating Conjunctions): Words like and, but, or that connect sentence elements. Example: They fight like cats and dogs. (And connects nouns.) They study, and they also play. (And in this example connects two clauses.)

D (Determiner): Words that function with and "signal" nouns. Common determiners are a, an, the, many, some, your. Example: Many people saw the film.

I (Intensifier): Words like very, and quite which qualify the adjectives and adverbs. Example: He is quite handsome. (Qualifies an adjective.) He runs quite fast. (Qualifies an adverb.)

M (Modal): Words like must, can, may are used in verb phrases. Example: I must leave now.

N (Noun): Words like boy, and chair which function as subjects, direct and indirect objects (etc.) in English sentences.

P (Pronoun): Words that replace nouns. Common pronouns are personal pronouns (I, you, they), demonstrative pronouns (this, these, that), indefinite pronouns (each, nobody, and all).

Prep: Connecting words or structure words. Example: in the house, around the farm.

R (Relative): Words like who, what, that that function as sentence connectors.

S (Subordinating Conjunction): Words like *when*, *since*, *because* that function as sentence connectors.

V (Verb): Words that function in the predicate of a basic sentence. Examples of verbs: He *walks*, *drives*, *sings*. The verb has five forms, the infinitive, third person singular, present participle, past, and past participle. Example:

Infinitive	-s	-ing	-ed	-en
walk	walks	walking	walked	walked

V-Adv (Verb-Adverb): Often a one-syllable verb plus adverb function together as one word. Example: We *put off* (postponed) our decision.

V-i (Intransitive Verb): A subclass of verb occurring in Patterns 1, 2, 3.

V-t (Transitive Verb): A subclass of verb occurring in Patterns 4, 5, 6, 7.

$\longrightarrow$ (Consists of): The single arrow in a formula means "consists of." Example: A sentence consists of a noun phrase and a verb phrase and can be written as formula: S ______ NP + VP.

$\Longrightarrow$ (Becomes): The double arrow is used to designate changes or transformations. Example: The girl is pretty *becomes* The pretty girl and can be written: (D) N_1 be Adj $\Longrightarrow$ (D) Adj N_1.

APPENDIX

TEACHER REFERENCES

The materials in this section of the APPENDIX are intended to further the teacher's understanding of the various activities presented in this Guide and implemented in the units.

Sample Student Journal Entries

The journal excerpts that appear below have been included in this APPENDIX in order to show the teacher the nature of this kind of writing, the range of student topics and ideas, and the responses made by OAV teachers to the journal writers. The entries also give the reader a strong sense of the writer's feeling of freedom, a release from the inhibiting restrictions of more formal writing assignments.

Paula (2/3/68)

This English is something else. I really enjoy it so much more than I used to. It seems like the whole universe has gone crazy over English. It changed just over night.

It goes to prove that this world isn't standing still just waiting around the bush. It wants to get things done, and its going to get it right to.

Frank (1/68)

This semester I've enjoyed working with the tape recorders. It was a lot of fun and I like it better than the other way of English teaching. I've learned a lot about reading and writing stories and compositions. I've learned about how to write what you read and how it sounds to you. I think it's very important to see how something sounds to you before you hand it in. Listen to it and if you find parts that you don't think sound right, then just change them. This you couldn't do otherwise, either. So I think it is important to use the tape recorders for reading and writing. It makes things clearer to you when you hear them for yourself and see how they sound.

Anita (2/20/68)

How are we going to be able to keep up with the English 3 classes when we get in them? We don't have any of the stuff, like reading certain books, and the grammer they take. Are we going to have any basic grammer and sentence structure again? I don't really like it, in fact I get sick of it, but I figure we need it.

Anita (2/25/68)

I'm really enjoying working with these folk ballads. They are really fun. I like to write music. I often make up the cords and everything. I think it's wonderful that we can do something we enjoy and is close to us.

Maybe I'm wrong, but it seems like everything we do in school is so old fashioned, like from another society. But in English this year, school has seemed more close to me. Using the tape recorders, working freely, doing things that can express our own feelings, writing about teenage problems and issues, all these things seem to make the class our own.

And now we're getting to use our own popular music and writing lyrics any way we want to. I really enjoy it, and I think it helps us in writing poetry and prose.

Mark

I think the unit that we are on now is very interesting. To tell you the truth I don't really care to much for plain old poetry. Love story poems or rhymic poetry just doesn't appeal to me.

Mark

I think reading scientific poetry should be very interesting. Such authors as Edgar Allen Poe are really terrific. He can really write some chillers. I hope to get a poem that is really cool. I've never read much science fiction poetry but I've heard it's very good.

Mark

I don't agree with you a bit. I think this was part of his natural character. He was probably raised with this handicap not being the commanding type. I think in his own way he was the commanding type. In the end of the story Mitty began to understand what and how to cope with his problem. In time I think any man can finally come around. He'll see the light. One day he may be the meek hen-pecked husband and the next he may be wearing the pants of the family. Personally I think the man of the house should be in complete command. Usually this meekness is caused by something and can sometimes be counteracted by another.

Carl

A fantasy is something like Mother Goose rhymes or Alice in Wonderland places were people haven't even seen. like heaven is to us we have never seen it before. I would like for you to get me the book that goes with Hot Rod please. I like the tape recorders very much but how come you didn't get the recorders like in the spanish lab. you have more room to work in and a lot simpler to work. The head phones are a lot better than the one's in the spanish lab and you don't have to fool around with the mike in here.

Teacher's reply

I think the book you mean is Street Rod. It's in the book rack. By the way, I didn't get to pick the recorders.

Jeff

I'm sitting in study hall with nothing to do so I thought I'd write in my journal. Mr. _____ is looking around the room to see if he can catch anybody talking. I can see a couple of girls talking but he doesn't see them yet. He'll probably catch them and give them conferences, or ball them out and tell them to keep quite...

Jeff

Hi Mr. Green how are things going. I'm setting in study hall with nothing to do so I thought I'd write in journal and say hi so I guess I'll say it

Hi!

Jeff

I'm back in study hall with nothing to do. I'm just sitting thinking about whats going to happen this weak. Saturday I ask some girl to go steady and already things are turning out lousy and even know I'm not sure I like her so I've been in thinking what to do about it but I guess I'll just have to wait and see how the rest of this weak goes and by this Friday I hope things get better and if they don't I'll just have to break up because if I don't I'll just be wasting my time.

Jeff

My journal entry for this weak I'm setting in study hall it seems that this is the only time I had this weak to write in it. Mr. ______ our study hall teacher has rearanged the seats for the third time. everybody mixed up. There are still a lot of people running trying to find out were there seat is. I imagine that in about 10 minutes everybody will have found there seat.

Jeff

I'm back in study hall writing in my journal for this weak today is Wensday its a great nice day out. This is the day I take my drum lesson. I've been playing the drums for quite a while, and I enjoy it. Some of my friends and I are trying to get a group together. we need another guitar player

Teacher's reply

I'm glad to know you are taking drums--a combo can be a lot of fun.

Mimmy (10/24/68)

Oh! Mrs. Coffin, I'm so happy! I've just finished watching "A Hard Day's Night." I know its a silly thing to write about in an English journal but seeing it again brings back so many memories and nostalgic laughs and tears. I owe an unrepayable debt to the Beatles. They got me interested in music and composing. An interest in music leads to an interest in art - at least for me it did. An interest in Beatle music braodened into an interest in ALL music. Now I can listen to a good classical record as easily as a well-performed pop song. Seeing those fresh, clean faces and hearing that charming, rapid-fire wit is always a joy to me. Now they're not fresh and charming anymore; not as harmonious to listen to. But they were great. I feel so silly writing about something that probably seems infantile and stupid but I couldn't think of anything to write about. But watching the show and singing along with my folks and brother (who also lik the Beates) made me feel warm and fulfilled; and feelings - good feelings, should be shared. Please dont think little about me for writing about the Beatles. I cant help admiring talent.

Well! Here I am with half a page to go and I'm all out of words! Hmmm." What can I talk about? I know! I'm reading "Taming of the Screw...er...Shrew." In its original form yet! I struggled through "Love's Labours Lost" last summer. Shakespear itself isn't hard to read but all those Victorian words and terms throw me. I'm almost finished with the Induction. (the 1st of its 3 parts) A lot of my friends have seen the movie....you know, with Richard Burton. (♡ !) I wonder if its anything like the book?

Teacher's reply

I heard one of the English teachers say she'd seen the movie three times because she thought it was so funny. I wouldn't say you sound silly or infantile at all. Anything that sparks a deep and abiding interest certainly isn't silly. And a love of music and/or art is an interest you'll carry with you all through life. Music has always been one of my great loves, and not just long hair music either. I think it's wonderful that your family enjoys things together. As you said, sharing nice things is fun. My daughter is a Beatle fan. I can't say that I share her enthusiasm, but I do like some of the things they've written.

It's Taming of the Shrew. I keep telling my husband I want to see the movie, but so far he hasn't asked me for a date to go see it. We've seen the musical version of it, Kiss Me Kate, at Starlight Musicals and thought it was hilarious. Imagine Burton and Taylor really bring it to life.

Mimmy (11/9/67)

The question of what kind of a person you are, seems to relate to the topic we have been working on since school began. That topic was "Judging Another." But in answer to the question "who and what am I" we must judge ourselves. It is a difficult task because you cannot look at it objectively. Some people may be too hard on themselves; egoists will see only the good and may even exaggerate it. I suppose we seem to be different types to different people; what we are to them depends on their view of us.

Teacher's reply

Does this view, real or imagined, of what others think of us have any effect upon us?

I like your enthusiasm!

Mimmy

This Thursday (Nove. 2) was about the wildest, most unpredictable day I've lived in my lifetime. I was up at 6:30 getting everything ready for our Latin Club party, got dressed, ate, and ran to school. Correction: I was driven to school and when I stepped out of the car, my shoe caught in the door, sending me, books, and a shopping bag full of things into a puddle. I was a mess; skirt all flying, legs all showing, wig all falling, and books all scattered. I had to pick up everything with two boys standing right there not moving a muscle. When I got everything up and passed them to go into school, I said to them "I love your sense of chivalry." Were they red! I left the bag in Latin Room, my first period class, for safe keeping. Second period class is gym and did I get a surprise! We had to do our exercises with the boys! Home Room and Orientation went pretty normal, then came Algebra and it struck me that I hadn't done our assignment. I was about ready to have a nervous breakdown. I got paint on my skirt in art, lost my lunch money, starved, managed Chorus somehow and then came English. Playing with the tape recorders (LOVE EM!) calmed me down and I was ready to face what had been driving me nuts all day. Mainly - chaos! You see, I was the chairman of the slave planning committee for Latin. The slaves had to prepare a party for their masters and, like the idiot I am, I took charge. (Actually it wasn't hard). We decided on "The Final Judgement" as the entertainment. The slaves would bring their masters forward and testify against them whether they had been good or bad. Then a judge would sentence the masters according to the testimony. So, we fixed the front of the room to look really mysterious, with red lights and bells and burning incenses. The judges wore tunics (sometimes known as sheets) and it went off with a bang. A very embarrassing episode of the event was when I was pulling the shades down. I pulled one too hard and it came off and clobbered me, knocking my wig off. But I laughed it off. What else COULD I do? I got home to find my cousin, her husband, and her baby were staying a week. A nutty ending to a nutty day.

Teacher's reply

Sorry about the spill you took. You make it sound funny, even though I'm sure there was nothing funny about it. More power to you for embarrassing the boys! You really had a day, didn't you? That's one you won't forget for a while. It should make a wonderful composition some day. Might even make a good movie, The Perils of Mimi.

Mimmy

Thank you for your lovely compliment. When you stop to think of it, it IS unusual to get a breath of fresh air in Indianapolis. If my memory serve me correctly, Indianapolis was number three on the list of America's (U.S. properly) 10 dirtiest cities. (according to a report I heard in Nov.) That quite an honor. Not every city can be as dirty as us. But it looks like they're working on it. We'll have to get to moon by 1970: there won't be a livable inch of space left on earth by then. Then when we destroy the hydrogen (or whatever's up there) with our space-ship fumes, ruin the lunar scenery with "Keep the Moon Clean" billboards, and drain our satilite's natural resources day, we can move on to bigger and better things. Like maybe Jupiter. Thank God for Christmas. It's a good time to renew your faith in mankind and yourself, as well as in God. Something that always brings a grim smile to my face are the Christmas truces held for one or two days by warring nations and after it, they kill and maim again. What a shame men cannot keep the spirit of brotherhood through the year. But heavens. Here I am ruining your Christmas spirit! Talk about wicked!! As my Christmas gift to you, I have written three Christmas "carols" that I feel are appropriate to the season.

2. To the Tune of Jingle Bells

Contribute, Contribute.
Give 'em all your dough
Give to everyone who mails
Or knocks upon your door.

Contribute, Contribute
How we storm and cuss
They take so much that somebody
Should have a fund for us.

Teacher's reply

You're either a realist or a Pessimist, and I'm inclined to think "realist" is the more accurate appellation. During the truce, apparently only we ceased from warring. That's what I like about these unilateral decisions. I decide to be nice to you for two days, but since it isn't a mutual decision, you can beat the stuffings out of me while I'm being nice to you. May I be amused by your carols? You realize, of course, that much humor is based on truth.

Karl

I am reading a book and it does not have a author it just said what company it was from the name of the book is Outer Space Stories and thier is alots of interesting stories in it like a think come right out of space justlike it was there all the time just waiting for it to come down and get Earth and destroyed it and a lot more fiction stories like that one.

Teacher's reply

The book would have an editor, not an author. It's a collection of short stories. Each story probably has a different author, and some person has put them into a book. I'm glad you're enjoying the stories.

Karl

Davy Crockett

I am reading a book about Davy Crockett. And he was borned on August 17, 1786 and his fathers name was John and his mothers name was Rebecca. And Davy was name after his Grandfather. And Davy made a motto of his own and he when by it and it was.
Be always sure youre right then go ahead that was the motto he lived by He was a sharpshooter scout, Indian fighter, hunter and a congressman. He lived bravely and he died bravely. He was the symbol of the great american fronter its courage and its daring its honesty and its humor. He became a legent after death. But no legend can match the excitement of his life the life of Davy Crockett and he died on March 6, 1936 at the Alamo and he was the last one to die and he was 1836 years old.

$$\begin{array}{r} 1836 \\ \underline{-1786} \\ 50 \end{array}$$

Teacher's reply

It's a pretty good motto, don't you think?
Have you ever been to the Alamo? We were there last summer.
Are you enjoy the book about Davy Crockett? It sounds as though you are.

Karl

I am reading a books call Banners at Shenandoah.
It is about two boys wanting to join the army and they are only 17 years old and they have to have the parents to join the army and their parents don't dont want them to go but they want to because they think its their duty to fight for their country. So thier parens parents don't want them to go. So they run away. So then they run a way so they could join the army so they went and it took for day to get to the camp where they had to inlist. So they ask. had is in charge he so the man tell him and that is all the farest I got I will tell the rest of it you

Teacher's reply

Sounds like an interesting story. You might enjoy April Morning also. It's about one boy, 15 or 14, and what happened to him on the first day of the American Revolution.

Karen

How and When Do I Become Who I Am

I am what I am for a purpose. I, with help from many others, make me what I am now. Almost everyone on earth, helped in some way. How? I learned,when I did something wrong. They, each teacher as I went up through the years told and explain what was happening and what was wrong. My minister, friends, and parents helped me decide on a religion. I had a faith and foundation built around me. When? You start as young as the minute you're born, and as long as, until you die.

Teacher's reply

If you can accept this, it is a help. Can you? What if you can't?

Karen

Something I've learned

When I was in grade school and got an "F" I could cover it up and say "You got a "C" It wasn't the truth but thats what I wanted it to be so I just faked it.

My sister is a straight "A" student and no one compares our grades except my self. I look at hers, all "A's" and wonder just why God didnt give me a brain like hers. But he did its just that I don't use it like she does. I sit and watch T.V. while shes in her room studying and I should be, too.

My parents might like some of my grades, maybe even all of them, because I have improved.

World History	D	not very gd.
Library Exp.	CC	
Alg.		
Art	A	
Phy. Ed	B	
English	C	

I have learn something and I just can't wait until next year to start studying. Next six weeks, I'm going to work and work and work. So I can show others my report card.

Teacher's reply

How long will this feeling last?

Karen

Friends

I always thought you could have at least one good friend in which you can confide and reveal things to. I had been fortunate to have two good friends. I could tell them secrets or anything and they would be perfectly hoest and fair. Today I have found even best friends have leaks in them. I said one thing that got turned and twisted out of shape. I decided to pretent it never happened but there was something wrong in keeping it to my self so I ask just what had been done. No response. I'm not sure what to do but when I do it, I'll tell you.

Teacher's Reply

Please do! Your expressions are vivid and lively.

Karen

Today I was absent from school. I was pretty lonely. I wish I had gone to school because my mother works now. She started about a month and a half ago. I had nothing to do but my mother and father called me many times to see if I was all right. My cat keep me company. We all have noticed a stray cat around the house lately because it was so pretty. We have taken in stray animals before the latest was a female cat her stomach was ripped open by a fence as she jumpd over it. When I found her I made a bed in the garage and went and told my mother. Later when my father came home to look at her, she wouldn't let him near her. She was still bleeding so my father told me what to do for her. Later on, we took her to Dr. Skinner, our vet, and he fixed her and said she was going to have kittens. He check her again and cut her open after we signed papers. She had to have a name for the papers so her name was Princess. She had her babies. All but one were born dead. We took them both home and after they were pretty old decided to take them to the SPCA and have them given away. Later we found out they were going to put them to sleep so we went back and got them. After some time, nameless, the baby kitten got pregnent and had kittens. Our next door neighbor ask if she could have the baby kittens and nameless. We gave them to her. Every thing worked out fine.

I hope this male cat sticks around. The more the Merrier. She is all gray with a great big face.

Teacher's Reply

You love animals.

Dick

Why Schools?

Why not schools? If we didn't have schools this would one big dumb world. There would be no scientists or anyone very smart at all. We would all be rather ignorant, because, we would only know about home life, and not how to make lots of friends and live in the social world, we live in today.

We would know the fun of school activities, and football and basketball games, or what school spirit is, or how fun it is to maketons of friends, if we didn't have school.

Also, we couldn't learn things that would help us in later life, like arithmetic, history, science, and of course, English. We would know nothing of our forefathers, or of the Declaration of Independence, or the root of 144 or x^2, or what is an adverb, or the reproduction of the ameoba. We might not even know how to read and write, with which we could hardly live without!!!

Teacher's Reply

Ignorance is horrible

Dick (10-24-67)

I Hate and I mean HATE, people who know they are better than you and try to prove it. I mean like conceited kids that try to show off by bragging about how much money they have, that they have 3 cars, or that their parents will let them do any thing they want,when they want to. When they are around, you they just try to see how much they can put you down in front of everyone, and try to acquire a good reputation from the by-standers. I HATE conceited people who brag.

Ralph (3/1/68)

If I were a teacher I would not let the kid chew gum or eat candy in class and I would let them do what they oned to do for 30 minutes aday they the rest of the time I would make them work at the studeis.

If I were a owner of a school I would have a time went each studens may go bay him self something to drink like a coak or milk or coffe and have him self some thing to eat while he does his homework or does a report for a class and I would have a place were they can see movies about different subjects for 1 period and I would have soft chairs for them to sat in for each class. I would make some class long and make some shorter the day would have to be one hour longer than it is all ready and I would only have A, B, C averger stundens in my school.

Teachers Reply

I agree with you about the gum and candy, but it's hard to do unless you're just an old witch all the time. The kids know they're not supposed to, and I don't think the teachers should have to get nasty about it.

Your ideas about school changes are interesting. I wonder how much of a mess the whole school would be if your eating-drinking suggestions were put in. Do you think students could be responsible enough to clean up their own mess? Look at the floor in our room some day after 10 groups of kids have been in here.

Ugh! Double ugh! I'm all for the soft chairs. Sure would make sleeping more comfortable for some people. Many teachers have been talking about class length. Most of us seem to favor 55-70 minute classes, part of which is study time. This would eliminate present study halls for the most part. Of course, we're only talking. How about just pass or fail for grades?

Ralph (3/7/68)

Why are we larning how to write song and how come we had to write a song has a poem and read those reportes to the class on Munday

Are we going to get out tuesday the eight period

Teacher's Reply

Words to most songs are poems, and I thought it would be an interesting and worthwhile experience for you.

Why did you think we might get out Tuesday, eighth period? I don't think so.

Ralph (5/22/68)

Why do we have to write a report about a picture of different thinks for English in dialog. I do not see what it does foryou went you write about a picture. I would like to no how come we had to take a picture of ourselfs so that we would have to write a report on it but went will we have to write the report for english.

Teachers Reply

It develops imagination and greater ability to use the English language. After all, what we're trying to do is to improve your ability to communicate using our language.

A Teacher Comments On One Student's Journal Work

After receiving a disappointing grade in English a student felt free to say:

> I dont think you like me.

When the same student was asked to comment on the availability of paperback books in the room he said:

> Reading is booring paperbacks are fun to have around. I like books abouts. But you need "Sex books."

Later in the year, the day after the death of Dr. Martin Luther King, he replied in a page and a half:

> Last night events was very bad, a bad nutty silly man killed a noble unafraid man who somehow trying to settle peace. A man who ever since the first day he sit foot in this world his job was to maintain peace and settle racail disputes. Yes the negros loss a leader but the White man loss a friend. Some people said he was killed because he help start riots, I think he was killed because he bringing up the negro little by little step by step inch by inch. "Mrs. Pierce dont think for one minute," that since he was killed that our drive for freedom of speech freedom of appearance freedom of to go places and do certain things wont end. Did you know that he was sent to jail over 50 times and he was willing to go 50 x 10 more times. "To show his love for his people! Didn't you know he was fantilly wounded by a knife and if was cough he would of died.

In the last entry, the student became so emotionally involved that he was hearing himself talk faster than his pen could possibly write, hence the left out words.

Movie Scripts From Poems

The following scripts are copies of those written by students. If the teacher will study the poems cited, he will have a clearer estimate of the value and perceptive insight that this activity produces.

Script No. 1

(Scripts No. 1 and No. 2 are based upon "From Two Jazz Poems," Carl W. Hines, Jr., in *Reflection on a Gift of Watermelon Pickle*, Stephen Dunning, et. al., Scott, Foresman, 1966.

Fade in

1. Int. of night club
   Early morning/Empty night club/Dirty floors/Chairs stacked on tables/Dim lights in room/Bright lights on stage/Jazz instruments on stage/Janitor sweeping floors
2. Camera showing close-up on instruments on stage/ Pan right/Zoom in on janitor/Janitor sweeps on closer to stage/Leans broom against stage/Walks up on stage to put instruments away/Picks up trumpet/Sound: Soft jazz music/Superimposition of janitor in work clothes and now seen with dark glasses, beard and a kelly green beret, holding trumpet/Fade out: Janitor in work clothes
3. Janitor starts playing with accompaniment/Pan right to show people in night club

Script No. 2

(Scripts No. 1 and No. 2 are based upon "From Two Jazz Poems," Carl W. Hines, Jr., in *Reflection on a Gift of Watermelon Pickle*, Stephen Dunning, et. al., Scott, Foresman, 1966.)

1. Fade in: Looking from doorway of a nightclub. Int: Smoky room, couples dancing with drinks in their hands; others sitting at tables eating and drinking. Camera slowly pans the room, then suddenly zooms in on the trumpet player at a 45° angle from the floor.
2. Superimposition of trumpet player's face and trumpet while cutting to picture of trumpet player at 45° angle from the top.

3

3. Trumpet player has long hair, dark glasses, a black beard, dirty vest, high boots, love beads and one earring.
4. Cut to back view of trumpet player, still with superimposition of his face and trumpet.
5. Sound: Hard, loud jazz, murmur of voices, faint laughing.
6. Int: People walk out, noise ends, and sound of lonely trumpet playing in background.
7. Int: Close up of trumpet player; then camera slowly draws back and gets blurry; sound faint then slowly stops.

Script No. 3

(Script No. 3 is based upon "Piazza Piece," John Crow Ransom. Modern American Poetry, Louis Untermeyer, Harcourt, Brace and Company, 1919.)

Scene: Man standing under window, dying roses up trellis, half moon shining.
Time: 1920's, dusk, fall.
Costume: Beard, old car, goggles.
Characters: Man; late 50's
Woman; haggy, proud, cold flapper, lots of makeup, hair short, spit curls, late 40's.

1. Far shot, come in slowly following man. Camera switches to eyes of woman sitting on swing. Man comes up, head bowed, puts hand on swing arm, makes speech (first part of poem.) Camera cuts from being her eyes to moderate distance shot focusing on both. Girl haughtily stands up, walks from him while speaking. Turns back at him when saying "But what....dream." Raises voice "back....scream." Lowers it dreamily "I am....waiting."

An Example of Student Writing Growth

The following three papers written by John Edward Holland represent his writing growth during the school term. Success in the classroom was very important to John. To him classroom success was one more way to gain complete acceptance from his peers. First he was encouraged to work on his most serious problem which was spelling. Through the use of OAV techniques, some individual instruction, lots of encouragement and hard work on his part, John's spelling improved. Next he concentrated on sentence patterns. He was proud of his work and of himself. It is interesting to note that in September he carelessly signed his papers simply John Holland. But in December he thought of himself as John E. Holland. Then on his March paper he wrote very carefully John Edward Holland.

9-18-67

BWhitney ~~Rainsford~~ And Most Dangerous Game

Rainsfard and whires was
going to hunndee werll Game
so raisfard said ~~the~~ he.
didit no houms the hunder
feel. So whires said who
care how hunder feel,
So late that eveging whires
stand on side of The
boat and fell so he ~~[illegible]~~
swaming ~~to and~~ to a plac call
Ship Trap Island. So than
Whitney seen a lot of light
~~the~~ so he ~~Start to whate~~
~~wlask wudk~~ fumd
his way up ~~there~~ where
the light was so knocked
ls so the door and mam
name Mirage was at the
door. Than Rainfacd seen
ather man a his mame
John Hallord

English 1
11-14-67

Curfew

Thesis Statments: 1

Too much margin

Thesis: Evey pesson is sixteen and over scould be able to stay out until two o'clock.

Good direct Thesis.

What do you mean?

Why scould teenage stay out until two o'clock. Curfew is good for some people. But all teenage not do the thing like teenage that why Curfew is good some people. If all would obey the we would had to have curfew

You have a spelling problem, John. Let us work on this together.

John E. Holland

3-12-68

A Hood I Ran Into

It was two days before the school dance and all the fellows were asking a girl to acconnpany him to the dance.

Being a new student at school I was sort of afread to ask anyone.

There was a certain girl with black hair who sat in the conar of the room whom. I was determined to ask when I built up my corrage, but it was just my luck that she belong to Jerry. Harrison the badist gang arraund here. I dicided not to go to this dance but to waite until the next one come arraund

3-12-68

In the night of the dance
I was on my way to the
store for my mother when
I saw Jerry Harrison slapping
his girl frind I ordred him
to her alone and that when
he and I got into it I gave
him a lickin he well never
forget. And on top of that
I took his girl to the dance
that very night.

By John Edward
Holland

An OAV Drill

Although all of the drills devised and used in the Indianapolis study are not given, the teacher can gain some idea of the nature of these by considering the one that follows.

Keeping Track of Person and Number

The teacher discovers early in the term those students who have trouble keeping person and number straight in their minds as they write. However, so that these students will not think themselves "picked on," the teacher at first uses the exercises with the whole class. These exercises are simply short narratives that he prepares or, better still, those he extracts from student writing. The exercise should be designed in such a way that it requires the students to sharpen their auditory sense of what sounds right, of what balances out.

Before the teacher reads the prepared passage aloud to the class, he asks the students to respond when they sense any deviation in number or in person. The sample being read by the teacher needs to be shown on the overhead projector or a mimeograph copy made for each student. Later, when the students begin to develop a sense of confidence in dealing with the kinds of problems embodied in the exercises, the teacher asks a student experiencing particular difficulties to listen to specific tapes at the same time he reads the exercise. As the student listens to one of these tapes, he notes on the text the specific errors he believes he has discovered.

Teacher to Students: Please listen carefully to decide if the writer of this short selection has kept track of the number of people involved in his story, or if he has shifted from one person to another without warning, for example, from third person to second person. If you think you hear such a shift as I read to you, raise your hand and we will discuss the situation.

> Boyd Porter has got a dog in his backyard that is about as mean as they come. One time she will just sit and growl at you if you walk by the fence. The next time it will sound as if he's going crazy, jumping at the fence and raising a big fuss whenever anybody goes by. I think somebody ought to tell them that she could really bit somebody and he'd be in trouble.

Visual effectiveness and student attention and involvement are automatically increased if the teacher allows each student critic to come to the overhead projector and mark with a colored pen the shift he has found.

Teacher Reports

In the following pages are three representative assessments of the OAV program, written in March 1968, by participating teachers.

TEACHER ONE

Student attitude toward written assignments has improved. I can't say they are ecstatic, but there seems to be less resistance. They prefer writing assignments other than the test essays.

Many students have commented in their journals that the tape recorders are helpful in writing. Comments indicate that the recorders are particularly helpful for the rewriting process and for proofreading.

Some students write as they talk into the recorder. Most students write part or all of the composition and then read it into the recorder. I have suggested to the really inhibited students that they talk into the recorder and then write as they listen to their recording. A few students and I have taped our conversation about the composition topic. The hope, here, is that as they answer questions I ask they will realize that they do have some ideas. Our conversation also helps to organize their ideas. Then, as they replay the tape, they can write.

Reading into the recorder can bring the printed page to life. Again, many students comment in their journals that they like to read poems and parts of stories into the recorders. Some of them are learning to listen critically and to enjoy types of literature they would not have touched before. A few of the least competent writers have done quite well at oral interpretation using the tape recorders.

I believe many of the students think of this aspect (reading) of the work as fun and consequently, don't realize that they are learning and improving. Many of them feel much freer to interpret orally into the tape recorder because they are not being observed by their peers.

Much of the oral reading into the tape recorders depends on the desire of the student. The initial oral class assignment was to find a poem and practice reading it. Then each student reads his poem onto a tape for the teacher to hear. Later, students wrote radio commercials using the tape recorders in the writing process, practiced reading their commercials, taped them, and we played the tape for the class. Another assignment involved the writing of autobiographical episodes to be read to the class. Again, the recorders were used in the writing process and to practice reading the paper. Culmination of the assignment was to read the story to the class from the assigned seat. Students are beginning to share with each other things they have taped. Hopefully, this represents a feeling of greater confidence in the ability of the student to interpret orally.

Students enjoy the paperbacks, and many of them always have a book to read. Even though we tried to choose many types of reading material and books at many reading levels, some students haven't fallen for the bait. I'm convinced, although I can't prove it, that many of these latter students are virtual non-readers.

Having a copying machine and an overhead projector in the room is sheer joy. The availability of the equipment makes it much more usable, for whenever the opportunity arises a copy of a paper can be made in four seconds and a transparency is ready for the whole class to use. Thus, these visuals can be used when the need for or the value of them arises. This equipment is also convenient in other ways. Two or three teachers use the same room, which means that assignments, explanations, forms, etc., can't be left on the chalkboard. By making a transparency ahead of time, the teacher can make visual presentations that would be too time consuming otherwise.

Students show improved ability to be selective in anecdotal writing. They seem to be more sharply aware that some events are more interesting and more important than others.

Most of the students do write in their journals, and some of them show rather remarkable progress in the fluency with which they use language. Although a few students still make diary-like entries, most students are exploring their own ideas on teen-age problems and world problems. Since they must have ideas before they can write or speak well, this type of writing seems to produce results.

The test essays are not popular. Student opinion is that the topics are too general. They don't realize, of course, that they are purposely general. There has been a slight progress in learning the form of the essay, as explained by Lucille Payne. However, I feel that this particular type of essay is a little too advanced for ninth grade students who have had little or no experience in thinking for themselves.

I like the unit approach to literature. By and large the units are good. There is too much material to cover effectively in one year, but this allows the teacher to be selective.

This whole business of working with language, ideas, and literature is extremely stimulating. Ideas help to create additional ideas. I know that I can never return to the same rut of teaching. I'm more and more convinced that this whole approach to teaching is much more effective than any testing program can measure. Getting students to think, to "discover" what they already know about language, to interpret literature more freely than they have been permitted to before is exciting. You can actually see the lamps lighting in their heads, and this is nearly always followed by an enthusiasm I have never seen before. The brighter students find that their ideas are challenged by students who normally just sit. And some of the slower students are producing remarkably good ideas and are showing a perceptiveness that usually remains hidden. The shy student will participate in the small group, whereas he is overpowered by a large group. One student commented, "I don't know whether school is supposed to be fun, but it sure helps when it's interesting." Why learning cannot be a pleasant activity is beyond me. In fact, I'm sure more learning takes place in an interesting, pleasant situation. Another student commented that the work this year seems geared to the interests of the ninth grader, and this seems reasonable to me.

One of the big problems this year is that we are all new at this type of teaching. I feel that I will do a more effective job next year. I also find the program very time consuming. I'm even enjoying this, but I spend a great deal more time in preparation. I have asked to have my OAV students again next year as sophomores because I believe one year is not long enough to reach our goals. I have also suggested to my department head that other teachers be introduced into the media and methods of this program so that it can become a growing thing.

I do not believe the testing will show any dramatic changes in writing ability, although I feel sure there will be improvement. However, I believe there are and will be many changes which we cannot measure and which may not even be realized until later.

TEACHER TWO

Even the most reluctant of my students do not dread writing assignments when they are assured that they can have adequate time to think and record their ideas. The OAV sequence in writing is responsible for this less pressured feeling, I am certain.

Naturally there are students who finish earlier, but there is always something for them to work on or improve with this method. As a result, both the slower and more advanced students find they have time to think, write, rewrite, and proofread.

The initial reluctance by some students has dissipated. Some are using the machine as a "memory bank" for ideas as they compose. Others only use the machines for rewriting and proofreading. I encourage students to use the machines to their best advantage, and, therefore, they feel that the recorders are an aid, not an assigned extra task.

Most students have indicated, by testimony and through evidence on their tapes and on their papers, that mistakes in punctuation, agreement of subject and verb, pronoun reference, and omitted words or letters are being caught and corrected through the OAV technique.

Unquestionably, the machine is extremely valuable in oral work. In particular, one "under-achiever" with a speech defect has improved his speech and is now less reluctant to participate in group and classroom exercises.

The oral reproduction of the student's voices amazed many of the kids. They couldn't believe they spoke as they did. Some, at first, just let the machine run and seemed afraid to speak. For the most part this problem has been overcome and better speech patterns are being developed.

There is an eagerness to record and play back, for the class, poems and plays which are put on tape.

Response to paperbacks is very enthusiastic. The kids appreciate the convenience of having books in the room. One mother commented that her child now reads so much that she is worried about him. Others are discovering, for the first time, that books are to be read--not kept on a shelf in the library.

The copy machine and overhead projector have been great teaching aids when considering individual writing problems which point out a need of the class. There is a lot of motivation there when a kid sees his own words--even his own handwriting--on the screen.

Journal work is going well and expression seems more mature and directed. It has taken a while for the kids to grasp this idea of the program. There is a sense of much more freedom and outpouring of thoughts. At first I think there was an element of mistrust about revealing your feelings to a teacher.

The student anthologies of essays are great! We simply can't keep them in the room. Kids may check them out for one day only, but they really show signs of wear. This ideas has really caught on--especially since I give a book credit for each anthology read.

The general attitude of the students toward this program, combined with the results I see in both the oral and written form of their communication, can only leave me with one impression and suggestion for the OAV approach: The philosophy, techniques and equipment involved in this study need to be available for the instruction of all students enrolled in English classes. Even the most staunch conservative traditionalists are admitting that these techniques make some sense. Too often English courses do not reach kids "where they live." The OAV program gets to where the kids live and helps them understand themselves and their relationship to others. Literature is becoming a personal thing to these kids, and the methods of communicating their feelings are finding an acceptable and understandable outlet. More and more I sense an artificiality about the instruction of English--both literature and grammar. It's high time we related our field to the real purpose for which it is intended. OAV is a means of achieving this goal.

TEACHER THREE

Freshman students using the tape recorders seem to have a more positive attitude toward their written assignments. They seem to know that there is a friend who is willing to help them if they will listen carefully. Although the poorer student is somewhat reluctant to use the tape recorders, I think this attitude prevails because the tape recorder amplifies his own inadequacies and the student is already aware that he can't read or write well. Rather than hear his mistakes, he will just write anything and turn it in. On the other hand, some of the better students don't want to bother with checking their papers over. It is the middle group who like most the island of privacy and confidence they gain from the tape recorder.

The more verbal students realize that once they have a need to illustrate a point they made on paper, they can go to the tape recorder and tell their story. After listening to it, they can cut down the extra wording and have a fairly well-developed illustration.

Using the tape recorder for oral reading has helped certain students gain enough confidence in their reading to allow their tapes to be played for the whole class.

Most students enjoy reading into the recorder. Again, it is the poorer student who doesn't like to be reminded that he can't read very well. The better students like reading into the recorder because they can experiment with different vocal expressions to convey meaning. One student said, "This poem was hard because I tried to show with my voice what the words mean."

Almost all the students read and then listen to what they read. Some catch themselves in their mistakes and try to correct them right then.

The paperback books in the room have been one of the biggest successes. Many children who don't read very well or very often can be induced by other students or by the teacher reading a few selections from the books. Letting the students pick out the books that are to be in the classroom helped many students overcome the attitude that the teacher picks out very dull books.

Having the overhead projector and copying machine in the same room is a big help. When things come up that need to be discussed with the whole class, the projector and copier are handy. Thus, it is not a "big deal" when the teacher wants to use the projector.

I have used the journal every day so that the students keep in constant touch with pen and paper. Through reading the journals I know these students much better than the members of the other classes. We seem to get along better. They are freer in their relationships with me.

Many of the stories in the prepared units have been successful. For my students, the stories must be short. They particularly like the stories dealing with their relationships with the world, the teacher, and other students. Because of discussions we have had over the stories read, I have noticed a change in the attitude of some students.

The program has many merits. Most of the students enjoy the freedom to express themselves, and many times this results in a problem for the teacher: there is too much talking for anyone to understand anything.

The lack of emphasis on grades bothers some students, but most of them do their work because they realize that the grade on the report card will be a reflection of their willingness to participate.

The one thing that has sparked student interest is the presence and easy accessibility of the paperback books. They are reading more. (And so is their teacher.)

Next year I will feel much more at ease handling the materials, ideas, and students involved in the program. This year is trial and error.

Notes From Teacher Journals

The following comments on students and events in the OAV classrooms during the year typify the experiences shared by the teachers in this program.

Teacher No. 1

Bob

Bob had been a reluctant or casual student until we began to work on sentence patterns. He seemed to enjoy this kind of grammar, probably because he could start with nearly the same knowledge as anyone else in class. Early in our work, he looked up from a work sheet, smiled, and said, "I'm not supposed to be able to do this; I never learn grammar."

The next day when he was working again with patterns, I reminded him of what he had said. He expressed some fear that his weak preparation might catch up with him and asked to come in for some help.

When he came, he worked with some word cards on recognition of parts of speech. When he had gained some confidence with the work, he expressed some pleasure in the work and mentioned having studied English in dentention homes and mental institutions. He seemed to be testing to determine if he was really accepted in class.

He was never a great student, but he was always an acceptable student. His initial reaction to class had not been that positive.

Mike

Mike never became a highly motivated or hard working student, but he revealed his interest in English class in an unusual way. One day when he was talking after class, I suggested that he should hurry to his next class or he would be late. He explained that he didn't have to hurry, that he really wasn't supposed to be in class at all; he had been suspended from school.

He followed a similar pattern later. I had tried to impress the importance of a standardized testing session on the students. Mike came despite a suspension; he came up after the session to see if he could finish the second day's tests later in the day because he would not be present for the final day's tests.

Gloria

The paperback library has a more far-reaching effect than the classroom. Gloria, who had kept her book a bit longer than usual, explained that her sister was reading it. Finally she asked if she might keep the book a few days more, her mother was reading it.

Teacher No. 2

Tony

Tony, who had been a happy, active teenager first semester, became progressively impertinent and listless during the second semester. He was suspended for three days for getting smart with one of his teachers. I was at the end of my rope trying to help him and to stop the uncalled-for remarks he frequently made.

One day I wanted the class to prepare individual performances for the rest of the class. Tony refused at first. Then he announced that he would sing, knowing that I would disapprove of the song he chose.

I told him fine, and give him a copy of "The Creation" by James Weldon Johnson to experiment with. Until the day it was due, Tony never gave me any trouble. He was always at his tape recorder creating, improvising, practicing.

The final version was never completed, but it offered me a chance to praise Tony and him a chance to receive an acceptable grade without having to mingle with the rest of the class. His attitude improved enough in the classroom for him to squeak by the rest of the semester.

Teacher No. 3

Book Trip: First Entry

Today twelve students and I went to Koch News. The response was a little disappointing. Of course, there were a number of outside influences working against us. Today was report card day. The students are always a bit disgruntled on the day that they receive their grades. Too, I was tired. Yesterday, I received a letter stating that one of my students was a winner in the essay contest "How to Make a Better Greater Indianapolis". So we lunched at the Athenaeum Club at noon. I returned to school just in time to go to Koch News at 1:50 p.m. Disappointing.

Well, pupils had been asked to select three books each. "Any kind that we want?" was the most frequently asked question. "Certainly," I said, "although remember they are for an English classroom." The management was expecting us and had planned a tour of the plant, an explanation and demonstration of the machinery, refreshments, and token gifts.

Diane G. found Valley of the Dolls first. When I suggested that most students who were really interested in that book would buy it for themselves, she seemed discouraged. Suddenly I was besieged with requests for sexy, sensational types of books. Obviously, passing around annotated booklists for browsing had simply not been sufficient. Realizing that this was a time for firmness, I refused to let them purchase the books that were so very obviously trashy. Reaction: Some of the students made better selections and others pretended that they could not find anything that they liked. Those who were making selections were looking for short easy reading. Love stories were surely in demand.

Have I mentioned that three or four students were pestering me to leave so that we would not miss the women vs. girls basketball game that had been scheduled after our trip date was set?

We left. Disappointing trip.

Book Trip: Second Entry

Yesterday I was quite disappointed, thinking that the trip to Koch News was not a success. It was. Today I accidently left the package of books in the English office. When the students entered the classroom and did not see the package, the immediate question was, "Where are our books?" Confusion. The students were concerned about their books. When the books were brought into the room, everyone was eager to select a book. Those who had not gone to the book store with us were as enthusiastic as those who had gone.

Two girls were asked to make a quick list of the books purchased. Denise and Jeanette volunteered to make the lists. John was interested; however, he stood rather on the sidelines. John could not spoil his image by coming right up to the desk as soon as the others. He finally expressed a preference for a mystery with some excitement. After offering him a few of the regular mysteries, I noticed him fumbling The Invisible Man. He said that he had read that selection and a couple more that we had purchased. "I like something with tough action," he said loudly enough to be heard around the room. This was the first time that John showed any real interest in reading. I poked Sea Wolf at him saying, "try this." With a careless shrug, he took the book and tucked it away in a pocket.

Teacher No. 4

John

John has finished his novel and admitted that the torture depicted in the novel, Sea Wolf, was gruesome. Too gruesome. Imagine him saying that! Then he pulled up Bonnie and Clyde (this book was not a part of the OAV collection) and asked me to read three paragraphs that he had selected. Another first for John. I feel that now I can indirectly direct John's reading program.

Later...

John has started reading a book a night! Amazing! Of course, the books are still mostly ones of his own choosing, but he is reading. He has not cut class in a month nor has he been absent. Before now, he was never a serious disciplinary problem, but he just would not complete an assignment. He is one of the two boys who sat in class two days and did not write the third test essay.

Linda

Linda is a very sensitive girl who is trying to adjust to a broken home life, but she is not succeeding very well. Linda started the year reading fairly well, say a book every other week which was better than most. But she enjoyed books that were fairly low on the reading ladder. She, nor any of the other members of the class, was not criticized for reading material that is considered "trash" but the better books were always available and frequently mentioned. However, when we went to Koch News I did stop Linda and a few others from selecting books of a sensational nature. I did permit them to select some books that have some of the qualities of trash literature but are a little higher on the scale. Imagine my delight when Linda asked me to go back and get To Kill A Mockingbird and A Separate Peace.

Order List For Smorgasbord Reading

The following list was sent to a paperback wholesaler. It represents the variety of titles required to implement an effective Smorgasbord Reading program.

Selection	Amount	Cost Each
The Silent World, Cousteau and Dumas	1	.75
Portrait of Jennie, Nathan	1	.50
They Were Expendable, White	1	.50
The Jungle, Sinclair	1	.60
Diary of a Young Girl, Frank	1	.50
Savage Sam, Gipson	1	.50
Cry, the Beloved Country, Paton	1	1.45
A Journey of Poems, Niebling, Ed.	3	.45
The Ox-Bow Incident, Clark	1	.60
Citizen Tom Paine, Fast	1	.75
Banners At Shenandoah, Catton	1	.60
Forever Free, Adamson	1	.75
The Hidden Persuaders, Packard	1	.75
Kon-Tiki, Heyerdahl	1	.75
The Civil War as They Knew It, Fredericks, Ed.	1	.75
Sunken History, Silverberg	1	.50
Guadalcanal Diary, Tregaskis	1	.60
Two Years Before the Mast, Dana	1	.60
A Cup of Courage, Lewiton	1	.50
Edge of Awareness, Hoopes & Peck, Eds.	1	.50
The Dam Busters, Burkhill	1	.50
A Boy Ten Feet Tall, Canaway	2	.50
Mrs. Mike, Freedman, Benedict and Nancy	1	.50
Shane, Schaefer	2	.50
A Night to Remember, Lord	2	.50
What's New in Hot Rodding, Thoms	1	.75
A Man Called Peter, Marshall	1	.75
Up the Down Staircase, Kaufman	5	.95
Man Eaters of Kumaon, Corbett	2	.60
Sink the Bismarck!, Forester	1	.50
Bridge Over the River Kwai, Boulle	2	.50
Wayfaring Lad, Bolton	1	.50
Alone, Byrd	1	.60
The Sea Wolf, London	1	.50
Greek Gods and Heros, Graves	2	.45
The Ugly American, Lederer & Burdick	2	.60
Real Spies, Barton	2	.50
The Longest Day, Ryan	1	.75
Please Don't Eat the Daisies, Kerr	2	.50

Order List for Smorgasbord Reading (continued)

Selection	Amount	Cost Each
Here Comes Snoopy, Schulz	1	.50
Good Ol' Snoopy, Schulz	1	.50
The Illustrated Man, Bradbury	1	.60
The Star and the Flame, Weir	1	.50
Science Fiction Stories, Elam	1	.50
Vietnam Doctor, Turpin	1	.75
The Great Escape, Burkhill	1	.60
One Man and His Dog, Richardson	1	.60
To the Top of the World, Angell	1	.60
More Stories From the Twilight Zone, Serling	1	.50
When the Legends Die, Borland	2	.60
The Lightship, Lenz	1	.50
Up From Slavery, Washington	1	.60
The Keys of the Kingdom, Cronin	1	.95
Old Ramon, Schaefer	1	.45
Uncle Tom's Cabin, Stowe	1	.90
The Hawk Alone, Bennett	1	.60
The Mouse That Roared, Wibberley	1	.50
The Mouse on the Moon, Wibberley	1	.50
Dune Boy, Teale	1	.60
To My Son, The Teen-Age Driver, Felsen	1	.50
The Lady, Richter	1	.50
The Canyon, Schaefer	1	.50
The Miracle Worker, Gibson	10	.50
A Single Pebble, Hersey	1	.60
PT-109: John F. Kennedy in World War II, Donovan	1	.60
The Old Man and The Sea, Hemingway	5	1.25
The Status Seekers, Packard	1	.75
Lost Horizon, Hilton	2	.50
The Good Earth, Buck	3	.50
The Man Who Was Don Quixote: The Story of Miguel Cervantes, Busoni	1	.60
Men of Iron, Pyle	2	.60
Dark Companion, Robinson	1	.75
The Oregon Trail, Parkman	1	.45

List of Equipment and Supplies
(Estimated Costs)

1.	10 to 20 tape recorders with audio-active headsets and boom microphones, plus recording carrels. Per Recording Unit*	$360.00
2.	Overhead Projector	110.00
3.	Projection Screen	20.00
4.	Transparency Making Machine	370.00
5.	Tape Splicer	6.00
6.	Recording Tape for Each Student - 600 ft., 5" reel, 12 lot quantity - each	1.20
7.	Sound Effects Record Album	14.00
8.	Paperback Books	$50.00-$100.00
9.	File Cabinet	50.00
10.	Manila Folder for Each Student's Written Work (per hundred)	1.00
11.	Transparency Masters (hundred sheets)	16.00

The list above gives a general picture of the equipment and supplies used in the OAV program and the estimated costs. It does not contain a figure for the purchase of paperback books, but $100.00 to $150.00 will buy a large quantity of paperbacks.

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*This cost can be reduced by purchasing less expensive tape recorders, and reducing the number in each classroom.

VISUALS

This division of the APPENDIX contains material that is used to help students do the activities discussed in this Guide and used in the units. The visuals have been typed in large characters so that the teacher may remove them and make transparencies for the classroom.

The Student Journal

These transparency masters can be used to show students what a journal entry is.

JOURNAL ENTRIES

Mimmy

Between the time a girl starts dating and the time she gets married, there is the unescapable disaster called THE FIRST SINGLE DATE. You know the one: when you try on 27 dresses, spend 3 hrs. on your hair, 2 on your face, and HE shows up looking like King Kong: its when, in a dark room, he puts his arm around you and when lights go on, finds out its the wrong girl. Its when he walks you to the door and shakes your hand goodnight. Its when you're too excited to eat before the date and too disappointed to eat when you get home. Why are you disappointed? Because he took you to a drive-in---AND WATCHED THE SHOW! What this all leads up to is the crazy tale of my once-in-a-lifetime experience; my first date. The time: Mon, 11 of December. Place: The Coliseum. If you remember, I was absent from school. I wasn't feeling well so my mother plugged me full of aspirin and Lord knows what, shoved a thermometer down my throat and in general, had a fun time playing doctor. The patient wasn't too enthusiastic and at 3:00 decided she'd had enough of Ben Casey. (alias my mom) I went up and took a bath: that alone took an hour. I stuck my head under mom's hair dryer, shoved my face into one of those electric facial things, and plopped my hands into an electric manicure set. Do you know what that looks like? Bride of Frankenstein recreated! (No wonder Pop screams over the electric bill) After I was well done, (and with all that electricity, there's no doubt of it) I got dressed. It was POURING when he picked me up. He got in on his side and I stood waiting on the other for him to open the door. He didn't. So I climbed in and used my favorite line, "Where's your chivalry?" He looked at me rather stupidly and said "Didn't you notice? I traded it in on the Buick?" I should have shot him for that one and claimed he tried to escape. During the show, he never took his eyes off - the stage! Then he took me straight home, gave me a peck on the EAR and left. About as romantic as a grape, right? I know you asked the class not to write about their love lives as though this were a diary but this was so hilarious I had to tell you about it; and I swear every word is TRUE.

JOURNAL ENTRIES (continued)

Karen

FRIENDS

I always thought you could have at least one good friend in which you can confide and reveal things to. I had been fortunate to have two good friends. I could tell them secrets or anything and they would be perfectly honest and fair. Today I have found even best friends have leaks in them. I said one thing that got turned and twisted out of shape. I decided to pretend it never happened but there was something wrong in keeping it to myself so I ask just what had been done. No response. I'm not sure what to do but when I do it, I'll tell you.

Dick (10-24-67)

I Hate and I mean HATE, people who know they are better than you and try to prove it. I mean like conceited kids that try to show off by bragging about how much money they have, that they have 3 cars, or that their parents will let them do anything they want, when they want to. When they are around you, they just try to see how much they can put you down in front of everyone, and they try to acquire a good reputation from the by-standers. I HATE conceited people who brag.

Teacher Writing Demonstration

On the two pages following are the first and second drafts of the opening paragraph of the paper one teacher wrote in the process of demonstrating the use of tape recorders in writing.

The students suggested several possible topics (going steady, mini-skirts, hippies, sex, the artist) and from these the teacher chose the one that appealed to him. During the actual demonstration the teacher completed only three paragraphs, since he necessarily used much of the period in demonstrating the use of the tape recorder.

The teacher who anticipates making such a demonstration will feel more secure if he practices operating the equipment until he feels comfortable in using it. However, the actual demonstration should be spontaneous and unrehearsed.

The teacher should not be shaken if he doesn't produce a "perfect" composition. He is demonstrating the process of initial writing, which is not perfect. Consequently, it is logical and desirable that there are errors, corss-outs, and additions.

Topic: Hippies
1st Draft

To most
~~Many~~ people ~~think of~~ the
hippie~~s~~ ~~ofa~~ is ~~as~~ part of the world
of the weird and way out.
~~The~~ hippie is ~~characterized~~ caricatured (?)
as a dirty, grimy intellectual
or pseudo-intellectual who
opposes life as it exists in
our country. The hippie says
he doesn't like what he sees,
~~and~~ He is ~~showing his~~ demonstrating
as a means of making the
world aware of its many
deficiencies. ~~His~~ criticisms and idealism
~~These ideas~~ are
not new.

war is
wrong, ~~that~~
we should not
be in Viet Nam,
that we should
all live together
as brothers, ~~that~~
the world should
be full of love &
good will

Topic: Hippies
2nd Draft

To most people the hippie is part of the world of the weird and way out. ~~The hippie~~ He is caricatured as a dirty, grimy intellectual or pseudo-intellectual who opposes life as it exists in our country. The hippie says ~~he doesn't like what he sees,~~ war is wrong, and we should not be in Viet Nam. He believes we ~~we~~ should all live together as brothers and that the world should be full of love and good will. He is demonstrating as a means of making the world aware of its many deficiencies. ~~His criticisms and idealism are not new.~~

Student Anecdotes

The following anecdotes were typed as transparency masters so that the teacher might use them to show his class examples of student work.

CAMPING DAZE

One summer Hans, a friend of mine, and I decided we were going to be real courageous and go on a camping trip by ourselves. The place we decided to camp at was a farm where some people we know live. They have a gravel pit and a river on their property, and they let people camp and fish there. So, one night when my dad came home from work, we put the boat on the car and left for the farm.

When we got there, we fished until about 9:00, then went to bed. That night was full of events. For instance, we didn't know that the kids that live on the farms around there don't care what time of night they go swimming. And when you wake up at 11:30 and hear splashing and kids screaming, all kinds of thoughts go through your head. Anyway, after we had shined our lights on them and made fools of ourselves, we finally got back to sleep. . . for a while anyway. I woke up several times hearing the grass swish not more than 15 feet from my sleeping bag. The next morning we got up early and fished, without any luck. Later on we took the boat up the river a ways. On the way back to camp we chased a turtle with about a 14-inch shell.

Dinner was something else. Liking frog legs and being the cook, I decided to have that for dinner. After seeing what I had fixed, Hans decided he wasn't very hungry. Dad came to pick us up about 7:00 that evening. You don't know how good a bed feels after finding out that the night before we had been sleeping on the left-overs of a campfire.

TROUBLE MAKER

My brother tries to make everyone think I start all of the trouble, and he does a very good job on our parents. He also tries it on my sister and almost always is successful. One day we were playing football. My brother had not gotten me into trouble all day. Finally, he tried, in desperation. I tackled him, and as I went down I landed on his leg. This sent him running into the house where his false story worked on my sister. (Fortunately, my parents weren't home.) Things went well until my brother heard our car pull into the driveway. He jumped on me, so I gave him a little shove. He ran back, hit the table, and fell on the floor as my parents walked in the door. I was not able to get a word in, and my brother triumphed again. This time I got it from two ways instead of one.

A MISERABLE DAY

It promised to be a miserable day--from the fire in the garage to the frozen pipes in the bathroom. I knew I was heading for worse luck at school, so I crossed my fingers and hoped for the best.

It was getting late, so I ran down the alley like a streak of lightening. I finally reached the highway, just across from the school, where a new traffic light had just been installed.

The new light was put there under special request. The alley had little traffic, but the highway was always full. This new light was triggered by a car coming down the alley and running over a bar, thus changing the light.

I stood and waited for the light to change but no car came to trigger it. I waited for nearly half an hour before trotting back home in the freezing wind.

Mother said she'd give me a lift and explain to my teacher. As we started to leave, we heard a knock on the back door. When we went to the door, a man stood there with a gun in his hand. Mother let him in reluctantly when he said he just wanted to make a phone call. When he left, Mother called the police, then we set off for school.

The temperature was three below. We got into the car, only to find out that it wouldn't start. Mother, being a mechanical genius, spent ten minutes under the hood. She finally came out with a smile and a grease smudge on her face. We hopped into the car and took off, only to arrive in time to go home for --lunch!

LAUGHTER IS THE BEST MEDICINE

When I was in the 8th grade, I had the best time of my life. My best girl friend and I were in English, which we had all afternoon. Each of us had a part of a poem to read. It was my turn to read; so I got up in front of the class, looked over at Debbie, and started laughing. I couldn't stop; so my teacher said I'd better straighten up, or else. I still kept laughing. Finally, he made Debbie put her head down. I thought I'd better straighten up because Mr. Kerns was getting pretty mad. I finished, and then it was Debbie's turn. When she got up there, I made her laugh, and right off Mr. Kerns told me to go out to the coat hall until she finished. Later on that afternoon, Debbie and I were talking and Mr. Kerns came over to us and said, "Come on." He took us out to the coat hall and put us both in a corner and told us not to make a sound. He left and shut both the doors, but, on my side, the door was open alittle, so I crawled on my hands and knees and peeked out. Mr. Kerns caught me. Debbie and I ran back to our corners and tried to stop laughing. He opened the door and made us both stoop for the rest of the period, but we had fun laughing. When the bell rang, he came in and told us we could leave, but we could hardly walk. I've never laughed so hard in my life.

DANGER ON WHEELS

As they say, sometimes it just doesn't pay to get out of bed. This particular day was one of them. Just the night before, my dad brought in a bright, new bicycle and let me look at it and sit on it for a while before I went to bed. The next day was Saturday, and I didn't have to go to school. I could hardly wait until morning.

When morning came, I got up and ate breakfast early so I could go outside and practice riding. I had no experience with a two-wheeled bike, and my dad forgot to get training wheels. I was so anxious I went ahead. My dad was at work, and my mom was busy, so I had to learn by myself. I wobbled and fell time after time, and then I got the hang of it, or thought I had the hang of it. Finally came the big moment. I was ready to get out of the driveway and on to the sidewalk. As I proceeded down the sidewalk, I scraped paint off cars, knocked people down, tore up lawns, and a number of other things. After a while, I got tired of the sidewalk, so I figured I'd go into the street. I was only 7 years old, and a policeman happened to notice. I knew I was being followed, so I turned up an alley and made a run for it. I was scared, so I didn't care what I hit. The alley was so littered with junk and garbage the policeman couldn't get through. I luckily made it home and ran into the house and turned the television on like nothing happened.

Role Playing: Impromptu and Written

The visuals here illustrate what happens 1. when students perform role playing on an impromptu basis before the class and, 2. what happens when students carefully plan the dialogue and write it down.

EXAMPLES OF ROLE PLAYING:
Impromptu and Written

(The dialogue below was transcribed from tape made by students. It was done on an impromptu basis.)

SITUATION ONE: Girl and boy get on bus. Girl shows pass but boy doesn't show pass.

Bus driver: Let's see your pass, kid.
Student : Well, I lost it.
Bus driver: Well, that's no excuse. You're supposed to have it.
Student : Well, could you let it pass this time?
Bus driver: Well, I'm supposed to see your bus pass.
Student : Well, I'll show it to you tomorrow if I can find it.
Bus driver: Why don't you have it today?
Student : I left it at home on my dresser, I suppose.
Bus driver: Well, I still can't let you on.
Student : Well, gollee! This is a city bus. I can get on it if I want to.
Bus driver: Well, you're getting a special rate and so you ought to be able to show the bus pass when you get on.
Student : I'll bring it tomorrow.

EXAMPLES OF ROLE PLAYING

Impromptu and Written

(The dialogue below is a copy of a student script, not impromptu but written.)

SITUATION ONE: Girl and boy get on bus. Girl shows her pass but boy doesn't show his pass.

Bus driver: "Let's see your pass."
Student : (Yells) "Man, I ride this bus every day."
Bus driver: "I don't care. Maybe you got in trouble and it got taken away from you."
Student : "You just drive your bus and leave me alone." Student goes back and sits down.
Bus driver: "Show me your pass or get off my bus."
Boy : (grabs girl's hand and yells) "Come on, let's get off this bus and we'll walk home."
Girl : "No, I'm not walking home, it's raining."
Boy : "Ah, come on, a little water never hurt nobody."
Bus driver: "Leave her alone, kid. She says she doesn't want to go."
Boy : "O. K. I'll walk home alone." (Boy leaves bus.)

EXAMPLES OF ROLE PLAYING
Impromptu and Written

(The dialogue below was transcribed from tape made by students. It was done on an impromptu basis.)

SITUATION TWO: A boy has cut the grass for a neighbor. He's worked hard for two hours, cutting and trimming. The neighbor gives him $.50 and says, "Thanks."

Neighbor: "Thanks. Nice job. Come back in two weeks and maybe I'll have some more work for you.
Boy : "Don't you think I should get more than $.50 for it?"
Neighbor: "Well, I mean, there wasn't really a lot to to do."
Boy : "I worked for two hours."
Neighbor: "Well, anybody can goof off and do it two hours long."
Boy : "Goof off! You've got a big lawn out there."
Neighbor: "Well, it's not too big."
Boy : "Well, you've got hard bushes."
Neighbor: "You really think I underpaid you that much?"
Boy : "Yes, I do. No offense, though.
Neighbor: "All right."

EXAMPLES OF ROLE PLAYING

Impromptu and Written

(The dialogue below is a copy of a student script, not impromptu but written.)

SITUATION TWO: A boy has cut the grass for a neighbor. He's worked hard for two hours, cutting and trimming. The neighbor gives him $.50 and says, "Thanks."

Boy : "Ma'am, did I do something wrong? Aren't you pleased with the yard? Or maybe you misunderstood me, it was $1.75."

Neighbor : "Sure it's a good job, but $1.75? That's outrageous ! I've never paid that much for my lawn, and have had several boys cut it for $.50."

Boy : "Did the same boy ever come back again?"

Neighbor : "Well, er, a, no, but that's all I have ever paid and ever will."

Boy : "Ma'am, look at the yard. I'll bet you can't find one blade of grass taller than another."

Neighbor : "I guess I'll give you $.75 since you think it's a crime."

Boy : "Thanks, but I guess I'll be one of those boys that never comes back unless you start paying more. Goodbye."

Neighbor: "Well, I'm sorry, Jeff. Good-day."

Electronic Media

The following transparency masters of television terms, and of a television script and a radio script of the same story and with the same title . . . . "Pressure" . . . should prove useful to students working in these media.

SOME USEFUL TELEVISION TERMS

AUDIO : What is heard.

C. U. : Abbreviation for close up.

CUT TO : Indicates an immediate change in picture: from one view to another. Done electronically on television, by splicing film in movies.

DOLLY IN : To move from far for close-up by means of a camera mounted on wheels.

DOLLY OUT : Reverse process.

FADE IN : To bring in the television image electronically, gradually.

FADE OUT : Just the opposite.

PAN : To turn the camera right or left - to move camera across a scene, e. g., "pan left" or "pan right."

VIDEO : What is seen on the screen.

ZOOM IN . To move in for a close-up by means of a Zoomar Lens.

"PRESSURE"
A Television Script

VIDEO	AUDIO
I. FADE IN ON STUDENTS IN CLASSROOM. THEN PAN AROUND THE ROOM.	
II. FRONT CU OF BOY. CU OF TEST.	
III. PAN ROOM OF KIDS WORKING ON THEIR TESTS.	I. (Nothing is heard but the ticking of a clock. Loud ticking.)
IV. ANOTHER CU OF SAME BOY WITH THE END OF A PENCIL IN HIS MOUTH. FAR AWAY LOOK IN HIS EYES.	II. (Mother's voice off camera.) III. Mother: Why can't you be like your brother? He was on the honor roll and was such a good athlete.
V. SAME SHOT AS VIDEO IV.	IV. (Father's voice off camera.) V. Father: Your brother was such a good boy, but you will never amount to anything. All that I can say is that you had better do well on those tests.
VI. CU OF PENCIL IN BOTH OF THE BOY'S HANDS.	VI. (Pencil snaps.) VII. (Bell rings.)

"PRESSURE"

A RADIO SCRIPT

CAST OF CHARACTERS

NARRATOR
CHAD, a student taking the test
TEACHER
VOICE OF CHAD'S MOTHER
VOICE OF CHAD'S FATHER

NARRATOR. Pressure! All of us--every one of us knows pressure. Pressure is our constant companion. Pressure dominates our days and our nights. There is the pressure in speed, in the hurried pace we set. We feel the constant pressure of noise in the air, the cars, the planes, the factory whistles. Pressure! There is, too, the pressure of silence, of the clock, of the fear of failure when we are alone with our thoughts: The Very Old feel it, the Not-So-Old know it. And the Very Young --- Ah! They face it, too.

(MUSIC. Swells and dissolves. Sound of clock ticking.)

TEACHER. Class, you now have seven minutes before the bell. You should be almost finished with the test. Use these last minutes to finish. When the bell rings leave your tests on my desk as you file out. Go ahead now.

SOUND. Buzz of voices which fades as they get back to work. Clock ticking.)

(MUSIC. Brief transition, dissolves.)

(SOUND. Clock ticking. Teacher's footsteps moving down the row of desks.)

TEACHER. You're finished, I see, Sandra. Just sign your name and I'll take your paper now.

(SOUND. Footsteps move down the row.)

TEACHER (admonishing). Chad, you shouldn't be staring off into space. Your test's not done and you can't afford another low grade. What's your problem?

CHAD. Nothing, Mrs. Myers. I was just thinking, I guess.

TEACHER. Daydreaming is a better word. You know, I had your brother in class two years ago--a real serious student. No daydreaming with him. He'd be a good example for you to follow.

(SOUND. Footsteps move on.)

CHAD (softly, to himself). Yeah, my brother. Where have I heard that before?

(MUSIC. Brief transition, dissolves.)

MOTHER'S VOICE. Chad, why can't you be like your brother? He was on the honor role and was such a good athlete.

(MUSIC. Brief transition, dissolves.)

FATHER'S VOICE (harshly). Your brother was such a good boy, but you will never amount to anything. All that I can say is that you had better do well on those tests!

(MUSIC. Brief transition, dissolves.)

(SOUND. Teacher's footsteps and the snap of a breaking pencil.)

TEACHER. Why, Chad, how senseless! Breaking your pencil won't solve your problem.

(SOUND. Class bell. Shifting of seats as students move out.)

TEACHER. And I see your test is still not finished. You know what this means, I suppose.

CHAD (pensively, tiredly). Yes, Mrs. Myers. I know what it means.

(MUSIC. Up, hold, under, and out.)

Two Movie Scripts

The following scripts, "Florida Road Workers" and "The Meeting," are representative of student effort. The teacher should find transparencies made from these useful in working with his class.

"FLORIDA ROAD WORKERS"

A Movie Manuscript

(This script is based on "Florida Road Workers," Langston Hughes, Golden Slippers: An Anthology of Negro Poetry for Young Readers, Arna Bontemps, Harper. See also Modern American Poetry, Louis Untermeyer, Harcourt, Brace and Company, 1919.)

Stanza I

1. Landscape shot of construction crew from 100 yards away.
2. Zoom in on single colored man with machinery in background.
3. Let camera be his eyes as he stops working and looks over the area.

Stanza II

4. Superimpose an expensive car with a rich old white man driving it.

Stanza III

5. He looks over at the workers.
6. Have camera become his eyes.
7. Superimpose a newly built highway with rich white people riding by and waving at the workers.
8. Have the one worker, discovered in Stanza I, go to work again.
9. Fade camera away from the workers to starting point of Stanza I.

"THE MEETING"

A MOVIE MANUSCRIPT

Great Expectations, Charles Dickens

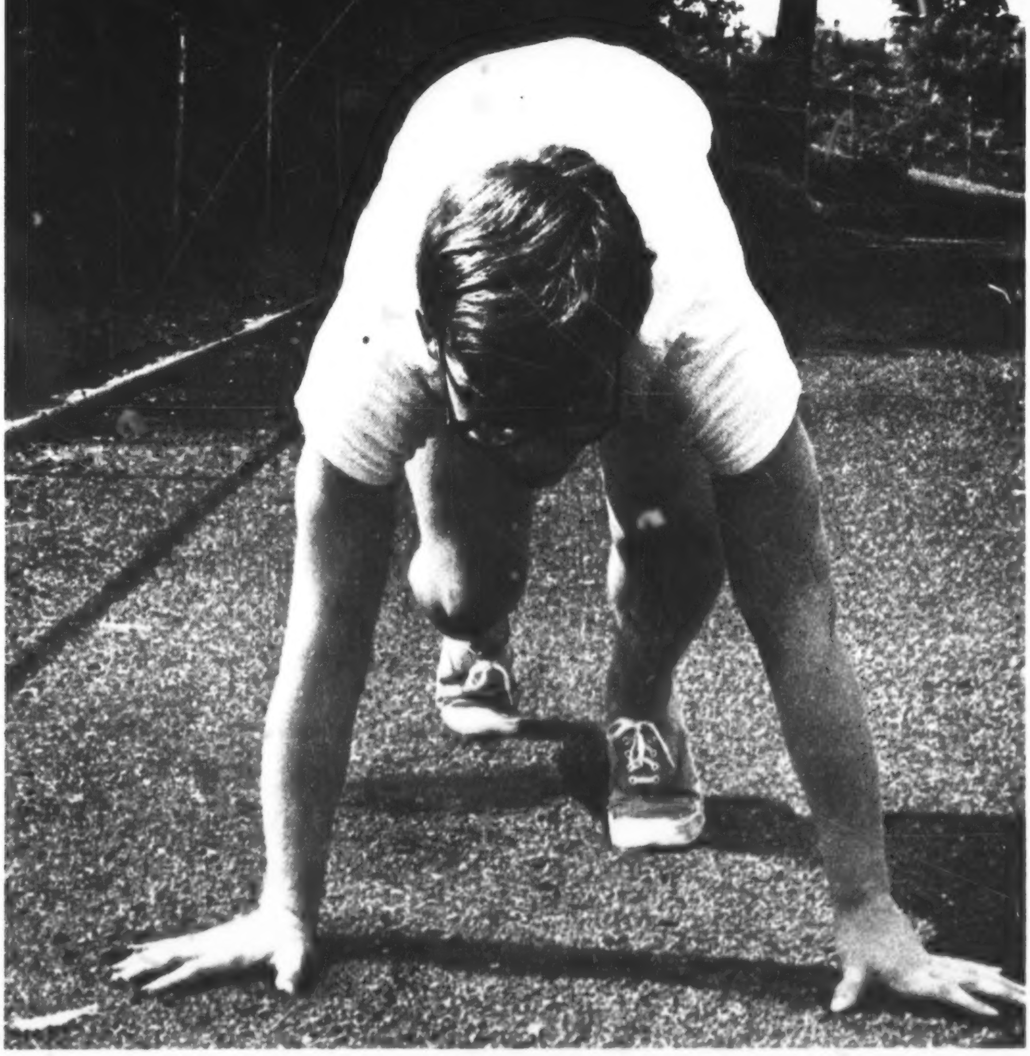
Scene: Pip meets convict in graveyard

1. Time: Late fall. Graveyard, marshes, old church in background overgrown with vines. Fade in gradually and pan yard. Find Pip walking and looking at tombstones.
   Sound: frogs, birds, natural sounds.
2. Pip stops and looks around at gravestones very solemnly. Camera watching face. Zoom in on Pip's face.
3. Camera flashes to close-up of a hand grasping shoulder of Pip from over a gravestone.
4. Cut to close-up of Pip's face. Shows trembling, eyes bulge. Full long shot of both. Pip turns slowly towards convict.
5. Cut to close-up of convict's face. Back camera to distance where Pip is standing, keep it on convict's face.
6. Camera slowly runs him down. Stop when reach leg-iron. Close-up. Sound: Growling sound in his throat, teeth chattering. Hear Pip's whimpers.
7. Cut to back view of Pip to allow front shot of convict's face.
8. "Oh ! Don't... sir." Cut to side shot to the right of them. Man shakes boy, then one sudden big jerk "Tell... quick."
9. Move camera slowly, further to the right and back a few feet to the right until reach the boy's back, but still can see convict. "Pip... out the place."
   Camera cuts to scene of nearby village.
10. Cut-camera fades back then back into a full shot. Man turns boy upside down, shakes him, then right side up. "You young... your mother and father?" Camera cuts to two tombstones. Zoom in on names. Cut back to side shot, full view of both. "Blacksmith, eh?" Close-up of convict's leg then boy's face. Shot of convict, full. Camera tips back as if it is Pip. "You get... liver out."

"A Star For Tomorrow"

Student Picture Writing Assignment

The picture and story in this section illustrate the activity described in "Written Projects and the Still Camera" in the Guide.



May 31, 1968

A STAR FOR TOMORROW

Jim had always wanted to be a track star. He had the physical ability, however Jim had one problem, he thought he was too good. In grade school, Jim had gone out for track, but in both of the events he ran, he did not place.

Now Jim was in his Freshman year. He was busy in many of the school activities. Soon spring came rolling around and it was time for track. One night, finally the question came up at dinner.

"Well, Jim," said his dad to get Jim's attention, "you're going out for track this year aren't you?"

"No," said Jim unassuringly, "well.....at least I don't think so."

"Why not," questioned Jim's dad? "Don't tell me its because you are too busy with other school activities. You know and I know that you have always been more interested in running than anything else." his dad said angriedly !

"I know, but I never win, I always get cheated," pouted Jim.

"You don't get cheated. You just don't try. Your problem is that you think your better than anybody else. With this in your mind you think you don't need to practice," his dad said harshly.

Jim jumped and cried out, "I do not." Then he ran in his bedroom and slammed the door closed.

A Star For Tomorrow (continued)

The next day after school his dad came home from work and as soon as he walked in the door, Jim's mother said, "I'm worried about Jim, he hasn't been home from school yet. He didn't tell me he had to stay after for any school activities either.

"Don't worry honey, I think I know just where he is," his dad said confidently. "Come on, hop in the car, we'll see if I'm right," Jim's dad said to his mother. They drive along and soon come up to Jim's school yard. Sure enough there's Jim, in his yellow and brown gym suit and tennis shoes. He's there practicing his starting position. Nobody around to keep him company. But he's got the company he likes, the track. "Who says, a talk with your son never helps," chuckles his dad.

David

From Prose to Poetry

The five transparency masters in this section are to be used to guide students in the poetry writing activity described in the Guide. They demonstrate the process of change that occurs as the student poet works to sharpen the effects of his poem.

EXAMPLE 1 (THE FIRST DRAFT)

As I stand here I see a roof. Above the roof, there is a mountain. The sky is blue, and there are several clouds floating by. As my eyes move down, I see a white building. The building has three doors. Two doors are open. As I look inside I see a black horse that swings his tail to keep the flies off. There is a brown saddle hanging between the doors. In the corner is a wooden bucket with oats in it. There is also a chair with a broken back. On the chair, there is a sack of grain.

EXAMPLE 2 (THE SECOND DRAFT)

Above the roof looms a very large mountain, blue sky, feather-like clouds. White is the building and small, with three neat wooden doors. Inside the open door stands a black horse. He swings his tail. Flies swarm. An old, brown, Spanish saddle hangs between the doors, and an old wooden bucket lies beside a broken-backed chair. Nearby a torn sack of grain spills gold upon the floor.

EXAMPLE 3 (THE THIRD DRAFT)

Above the roof
Looms a very large mountain--
Blue sky, feather-like clouds.
White is the building and small,
With three neat wooden doors.

Inside the open door
Stands a black horse.
He swings his tail;
                    flies swarm.

An old, brown, Spanish saddle
Hangs between the doors,
And an old wooden bucket
Lies beside a broken-backed chair.
Nearby,
                  a torn sack of grain
                  spills its gold
                  upon
                              the
                                     floor.

EXAMPLE 4 (THE FOURTH DRAFT)

Above the roof's angle
Looms the MOUNTAIN--
feather-clouds cluster
in the robin's egg blue.
White is the building and small.

An open door--
Flies swarm in the sunlight,
And inside, a HORSE
--blacker than the shadows--
switches his tail.

Above the roof's angle
looms
the
Mountain.

The Spanish saddle bulges from the wall
While a wooden bucket lies on its side
And yawns at the broken-backed chair.
A torn sack of grain spills its gold
Upon the floor
with a whisper.....

EXAMPLE 5 (THE FINAL DRAFT)

A worn Spanish saddle
Bulges from a wall.
A wooden bucket
Lies on its side
And yawns at a
Broken-
          Backed
Chair.
A torn sack of grain
Ticks its gold
To
    The
          Floor.

Student Poems

The poems included in this section were written by students in the program. The teacher can show these in transparency form. (See "Writing Poetry" in the Guide) The first four items were done by students in emulation of the poems read to them from _Hailstones and Halibut Bones_ by Mary O'Neill, Doubleday, 1961. They were not asked to write poetry, but rather to write what a color meant to them.

WHAT IS RED?

Red is a sign
  that tells danger is in sight.
Red is the sun on a hot day
  before a storm.
Red is your knee after a fall
When you're mad at the world
  and want everyone to know...
    R E D

Eleanor

GOLD

Gold is the money ringing
in your ear, like the gold ring
you give your fiancee saying
"my darling dear." Rich people wear
it to look rich and fancy, while
poor people spend it to buy cream and
candy. Now that you have heard about
one gold now lets hear about another
I'm talking about the morning sun
all glorious in colors.

Have you seen the morning
sun, afternoon or evening, which
color stands out the brightest? Not
purple or aqua nor pink or zinc,
and not all the colors that blended
together to give it its beamful
streak. So now my poem has started
to come to a close, now pick your
favorite color. Don't you think it
should be gold?

Keith

BROWN

Brown says autumn
  So close
    So near.
Brown is a pile of fallen leaves
  Where little boys play.
Brown is what some get
  From staying in the sun.
Brown is the squirrel
  Darting through the foliage.
Brown is the baseball
  Catcher's mitt,
Brown is tree bark,
  A wood chair,
    Half the people
      Covering the town.
Brown is a way of something,
  Someone
    D-u-l-l,
Having nothing to do,
  Nothing at all.

Group Poem

WHAT IS BLACK?

Black is the frightening heart
  of a sinner.
It is the hideous soul
  of a dead mind.
This color is the eternal gloom
  covering the path to hell.
Black is the blinded mind
  of the world today.
Finally black may be the color
  of your skin like mine.
But let it not be the color
  of your heart, mind or soul.

Bruce

THE PENDULUM

Back and forth the pendulum swings
I wonder if when it's going back it's really
going forth
Or when it's going forth if it's really going
back.
Oh well, it could be going forth both ways
But it could be going back too !

Time was once like that to me: when I was
very young
Never did I care what the next day would
bring
Or what the last had brung.
Now it's different; it has to be
Since my youth has passed.
I have only time for necessities
Which last, and last, and last.

Back and forth that pendulum swings,
First to the right, then to the left.
Or maybe it's to the left and then to the right,
But in any case, tic-tocking all the while,
Or it could be toc-ticking
Oh my gosh! Look at the time. I've got to
Run!

Rachel

Along the street black, black
    broken only by the shine of stars
    and a swift saucer not long from Mars
Sit cars.

Janet

SEA SONG

He flies overhead
As he calls and cries
Like a child left behind.
Suddenly
His gray body darts down.
He twists some bread
From my hand.
He continues downward,
Yellow feet
Skim the white foam.
Gently he curves up
And drifts above me.
Another cry is uttered
As my favorite sea gull
Dives
And twists some bread
From my hand
Again.

Myra

THE CAVE

The narrow cave
Becomes dark, cool,
lonely.
Songs of water and wind
Become louder.
Colors become brighter.

In a time tunnel
The mind wanders.
It wants to go back
But can't turn around.

Kathy

REVERSE PSYCHOLOGY

When I first began to go to school
I got new and different ideas in
My head.
One night, I asked a question that
Resembled this, before I went to bed.
"People say Santa Claus isn't real,
That, really, no one reads my list.
But if no one has ever seen him
How do they know that he doesn't
Exist?"

Amie

TRANQUILLITY

A boy in a tree,
Gazing o'er the silent hills,
Felt love for all men.

Tim

EVOLUTION...AN IMPROVEMENT?

Is man so much different than all his cousins
Who swing by their tails in a zoo?
The only difference I've ever noticed is
That man is an animal who
Is sure of himself, and thinks he's great
And tells everybody so.
A monkey is probably just as great.
But he doesn't boast at any rate.
So no one will ever know.

Amie

THE GENERATION GAP

The ol' man and lady
they aint so bad 'cause if it weren't
for 'em we'd never been had.
So they don't dig our jive; can
you really blame 'em man,
'cause like their generation
played "kick the can."

They had to be in by 8
or really get wopped
man, those guys were
really mixed up.

The next generation'll probably
think the same
They'll think us cats were
really insane
But this'll go on for the rest
of time 'cause each generation
leads a different life.

Mark

Illuminating the Poetry Manuscript

The first of the following four transparency masters outlines the steps in illuminating a manuscript. The second shows the design and color combinations used by one student and is meant to help the students understand to some extent the color combinations and shadings that can be made with water colors. The remaining two are copies of poems students wrote and illuminated. The teacher should find the three useful in discussing this activity with his students.

STEPS IN ILLUMINATING A MANUSCRIPT

1. First type the poem on 12" x 18" art paper. Indent the first line to leave room for the rectangle in which the initial letter is to be illuminated.

2. Draw in the rectangle, using black ballpoint or black ink.

3. Draw in the letter in the rectangle, using black ballpoint or black ink.

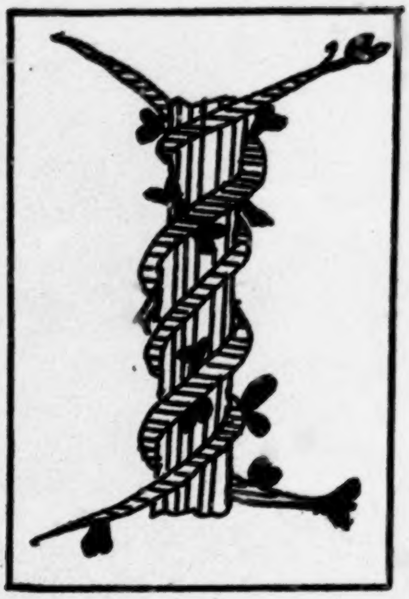
4. With brush and the water colors you have selected, practice shading and brush control on a bit of scrap paper.

5. When you are reasonably confident of your ability with the brush and color control, apply the water paint to the letter and rectangle on your manuscript.

ONE STUDENT'S ILLUMINATION

KEY

■ Forest Green
▤ Dark Gray
□ Medium Green Wash
▥ Brown Shades



n a dense forest. . . .

(Note: The student created the "I" to complement the imagery of his poem.)

The Town in Mississippi

Dozing back to Mississippi,
The small girl endures
On a dusty road.
Small whirlwinds
Blow around her
And paper treads
On the heels of the wind.

Before her remains, upright,
A house--half the porch
Broken in; roof peeling off;
Steps broken and chipped;
Banisters gone, and an antique chair
Leans for support
Against a broken window.
On the sill sits a flower pot
Full of garbage, swarming with flies.

Behind her lies
A cotton field filled
With people picking cotton,
And an old lady stops
To inspect the field and
Fans with her big, wide hat.

Lottie Buchanan

VICTORY

Black smoke stretches toward the sky.
Children cry as parents die
People run
As bombs still come.
Buildings crash toward the ground
People lying all around.
Soldiers come
Thinking they have won.
Is this victory?

Jeff Westfall

Student Song Lyrics

The six stanzas on the following visual were written by six different students. This actually is discussed in the Guide under the heading, "Writing Song Lyrics."

STUDENT SONG LYRICS
to the tune of "Wayfaring Stranger"*

He died a'workin' for to feed me.
He died as proud as he could be.
He died a lovin' this ole world.
And that's why I's bitter now.

For many years I worked the farmland.
I toiled the land my father owned.
And then a wife for I did marry,
And now a son I have, half grown.

This home I've known for many years now,
I'll soon be leaving on it's own
And now I hope I'll lead a better life,
In a happy heavenly home.

I wonder if it keeps on like this
Is there an end to all this strife
Or am I chained to work and sorrow
And doomed to stay here all my life.

I'd like to put down what I'm doin'
Because I'm worried, sick and spent.
But if I want to keep on livin'
I'll have to keep my back-a-bent.

My father promised he'd pray for me
He said I'd ache in mind and limb
I'll pass this on to someone else now
And I'll watch and pray for him.

*After the class had worked with "Wayfaring Stranger", the teacher asked each student to write at least one stanza. These stanzas by three students were chosen as "the best" by one class.

Book Reaction Cards

The four book reaction cards shown in the following pages are reproductions of cards actually written by students. The teacher will find this procedure discussed in the Guide in the section entitled, "Smorgasbord Reading and Paperbacks." The teacher may want to make a transparency of these samples to show students what writing a card entails.

Twenty Thousand Leagues Under the Sea

by Jules Verne

Twenty Thousand Leagues Under the Sea is an exciting adventure story about a Frenchman, his servant, & a harpooner who are picked up from the ocean by Captain Nemo in his marvelous submarine the Nautilus. On their underwater journey they encounter wonders man has never seen before.

This is a good book to read if a person likes science fiction stories.

Tim

White Fang

By Jack London

This is a story of a dogs life, this dog is more wolf then anything else. At first he is a sled dog, then a fighter then he goes to live in Calfornia with his love master as he calls him.

This is a very good book and I think ~~every~~ any one will enjoy it.

Michael

The Old Man and the Sea

by Ernest Hemingway

The Old Man and the Sea is the story of a determined, old man and his struggle with the sea, especially one large fish. The old man has not caught a fish in eighty-four days and his determination to catch this one makes this story the good one it is.

Kathy

A Boy Ten Feet Tall

It was a novel about a boy who, after his parents were killed, remembered the last of their argument about his aunt who lived in Durban. ~~whis~~ with his destination in mind and a carton of chocolate in his hand and a bottle of Coca-Cola in his hand he set out for Durban What he did'nt know was that Durban was 5,000 miles away, the lenth of the African continent.

John